# HIT PARADER

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THE IMPOSTER WHO
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AN INTERVIEW
WITH LISA ROBINSON

RAMONES
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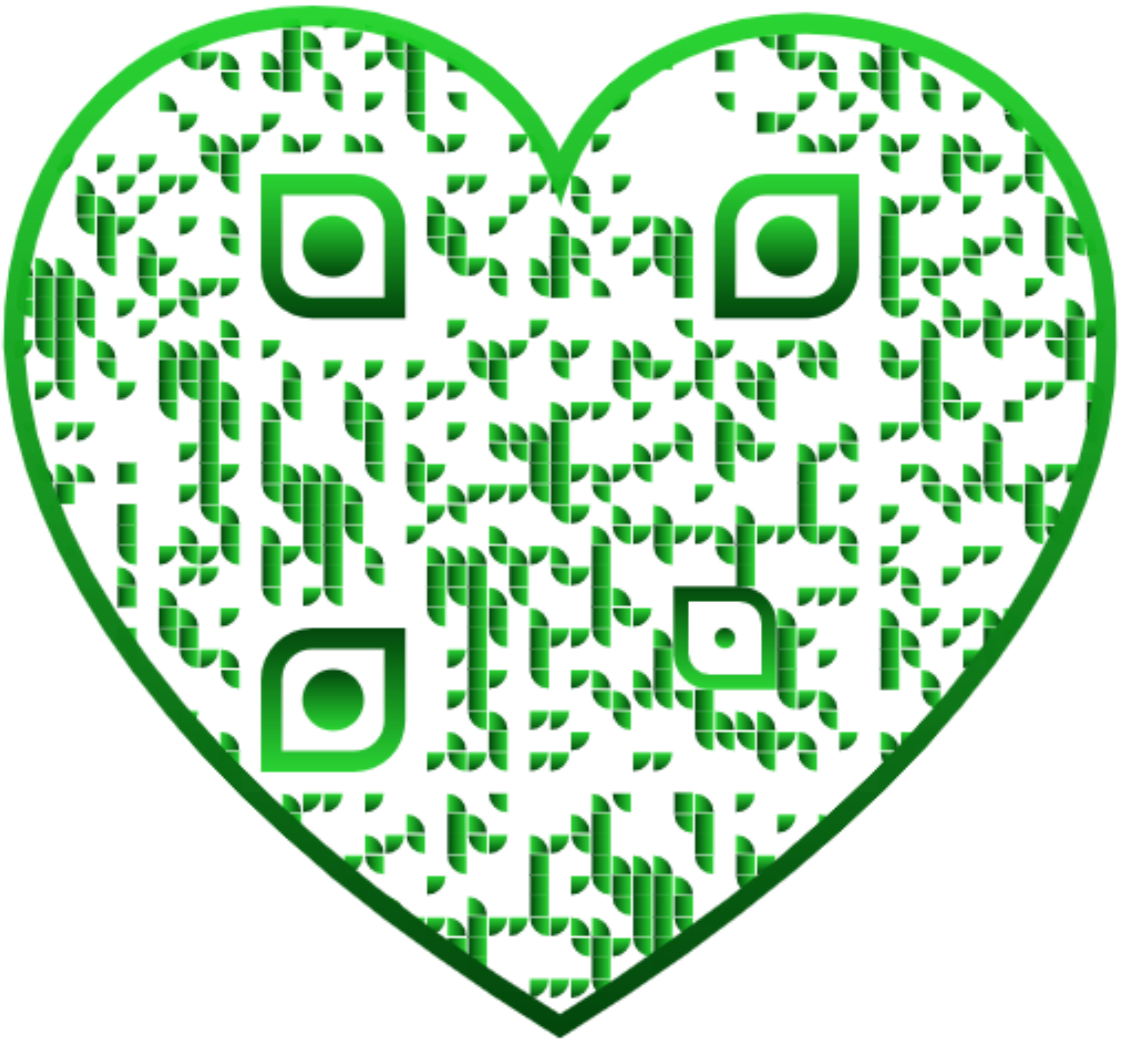

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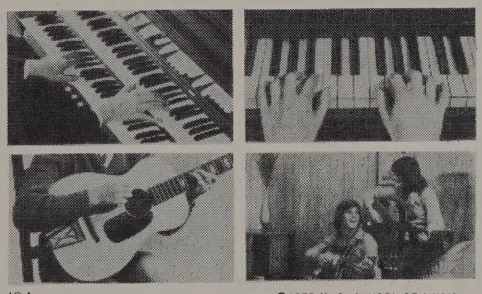
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# HIT PARADER

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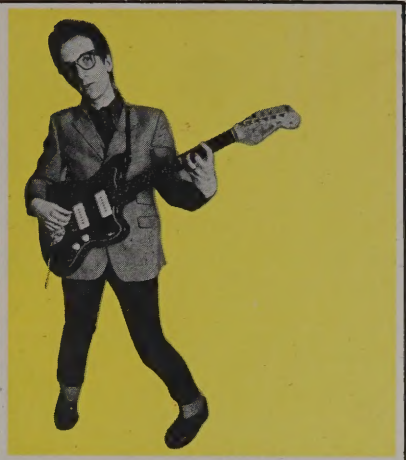
# ROCK & ROLL HOTLINE

Lots of people in N.Y.'s rock scene showed up for a private screening of the John Waters ("Pink Flamingos," "Female Trouble") new film, "Desperate Living." In addition to the Ramones, punk designers Pamela Motown and Jim O'Conner were there, as were many of the stars from Waters' own stable: Mink Stole, Edith Massey, Cookie Mueller, Pat Moran, and Waters himself.

**The cast of "Desperate Living"**



**Elvis Costello was "performing" with a tiny amp attached to his shoulder in front of the Hilton and wouldn't leave...**

What started out as a stunt in front of London's Hilton Hotel during the CBS Records' convention in July ended up with CBS signing Elvis Costello.

Elvis Costello was "performing" with a tiny amp attached to his shoulder in front of the Hilton and wouldn't leave, according to Stiff Records' Jake Rivera, until CBS president Walter Yetnikoff came downstairs to see him. Friends persuaded Yetnikoff to come and have a look at Elvis, and photos taken of them together, before Elvis was carted away by police, resulted in a front cover of London's music weekly, Melody Maker.

Now it all has a happy ending, for CBS has finalized a deal to release Elvis' records in this country very soon.

While David Bowie was busy recording his new LP ("Heroes") in Germany and Switzerland these past few months, someone named Scott Schulcat was mighty busy impersonating La Bowie in the U.S.

In August, David's regular Los Angeles limousine service called his personal assistant to ask if Bowie was in town. They said they were driving someone who looked exactly like Bowie and carried an American Express card with the name David Bowie. (First giveaway — Bowie's credit cards don't read David Bowie.)

Bowie's people then got a call from a confused RCA Records. They said Bowie was up in their offices, but they knew he was still in Europe recording. The imposter resurfaced in Hawaii in September with a girl who had left her husband, taking half a million dollars in assets, thinking she ran off with David Bowie.

Her husband followed the couple to Hawaii and told friends it WAS Bowie — he had a dilated pupil and red hair. (Second giveaway — Bowie's hair's been brown for some time.)

Then — the fake David Bowie checked into San Francisco's Cliff Hotel, showing $250,000 security. He said he was David Bowie, but registered under another name.

Columnist Herb Caen exposed the story in San Francisco, and Bowie's personal manager, Pat Gibbons, managed to get in touch with the lookalike ... who claimed that all along, it's just been a big misunderstanding.

So far, no one has seen a photo of the Bowie imposter, but he is supposed to look remarkably like David. Oh, he *does not* have an English accent.

Meanwhile, the real David Bowie was in New York in November for a press conference — to announce plans for his next tour. It was all hush-hush at presstime but with his new album, David has a good reason to go back out on the road.

"Heroes" (the single as well as the album) was recorded in Germany and Switzerland with the assistance of such musicians as Robert Fripp, Brian Eno, Carlos Alomar, Dennis Davis and George Murray. David, of course, sings and plays some guitar and keyboards.

Bowie — who changes his image every so often — has apparently not been visually affected by punk rock. His hair is brown and short, and he's wearing suits, jackets, jeans, and often with the added colorful touch of bright green boots.

In Europe, Bowie spent a lot of time with Eno, and he taped Bing Crosby's Christmas TV special (yes, that's right). He sang "Heroes" and (this couldn't be cuter) did a duet of "Little Drummer Boy" with Bing.

**The real David Bowie**

**Paul Simenon of The Clash**

There was a rumor that English punk band The Clash would perform in L.A. recently but they never got there. Meanwhile, The Clash have released a new single in England called "Complete Control."

According to them: "It tells the story of conflict between two opposing camps. One side sees change as an opportunity to channel the enthusiasm of a raw and dangerous culture in a direction where energy is made safe and predictable. The other is dealing with change as a freedom to be experienced so as to understand one's true capabilities, allowing a creative social situation to emerge." Oh.

Look for Elton John to get back into the performing picture sometime this year with a totally new, "surprise" image and a new band (presumably none of the same people he's toured with before except possibly Ray Cooper).

He's going to be busy. In addition to EJ's "Greatest Hits Volume II" album and the "Elton: It's A Little Bit Funny" book, both released in October, EJ may do that tour of smallish halls that he's been promising and now there's even talk that he and Rod Stewart will do a film together.

Richard E. Aaron

**He's going to be busy...**

The Rolling Stones made a rare daytime group appearance at New York rock club Trax to coincide with the release of their two-album "Love You Live" LP.

No, they didn't perform, but they did pose for photographs, sign posters, albums and other bits of paper for the assembled radio and press representatives, and it marked the first time since 1975 that the entire group (that's Mick Jagger, Keith Richard, Bill Wyman, Charlie Watts and Ron Wood) were publicly together in the U.S.

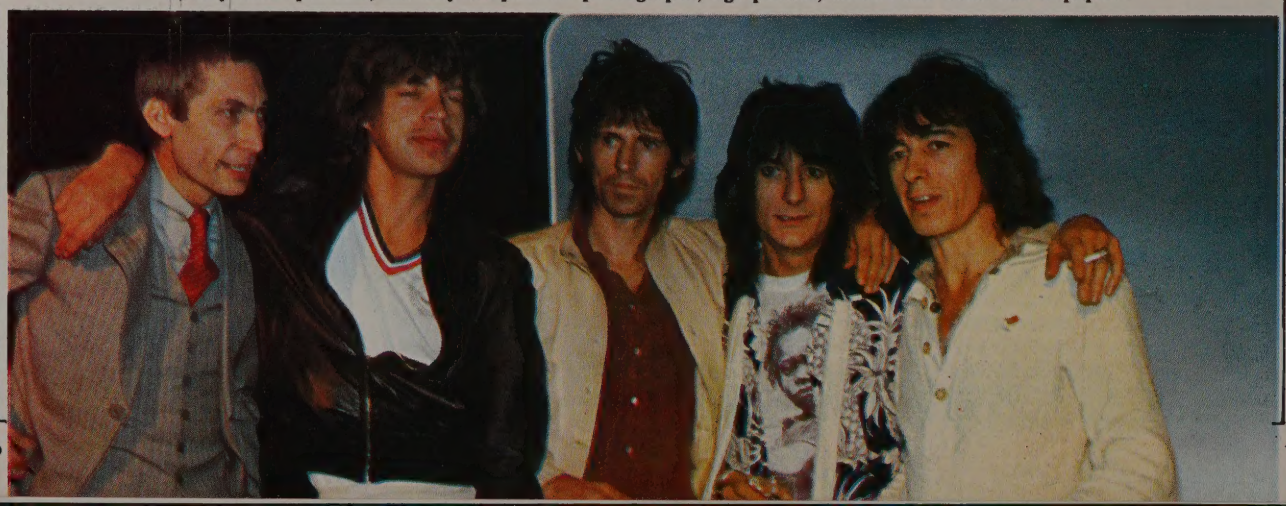
(The fact that Trax has a stage gave rise to the rumor that the band would play — like they did on a flatbed truck when they announced their 1975 tour — but this time, the Stones just got on the stage for pictures. Which is no small accomplishment; this band hasn't taken a posed group shot since "Black and Blue" was released last year).

At Trax, Keith Richard sat at the head of the band's table guzzling orange juice and vodka and willingly signed albums put in front of him. Charlie Watts wore a stunning three - piece suit and his was closely trimmed as always. Bill Wyman wore a cigarette pin — complete with lipstick smears — on his cream - colored jacket, and Jagger, whose mouth was slightly swollen because of a bad toothache, was in jeans. Ronnie Wood was impish as always, and he told me that he hadn't signed with Columbia Records as a solo artist — yet.

Bill Wyman talked about future Stones' plans, which include recording their next studio album starting next month in Paris; and depending on the outcome of Keith's trial, they would like to tour the U.S. sometime early next year.

Jagger was in a jovial mood — gossiping with this reporter about punk rock, and said that he hasn't seen too many bands in London who have knocked him out. Bill Wyman added, "Mick said it best about all that when he said, 'How can you outpunk Keith?' "

**No, they didn't perform, but they did pose for photographs, sign posters, albums and other bits of paper...**



Aaron/Morley

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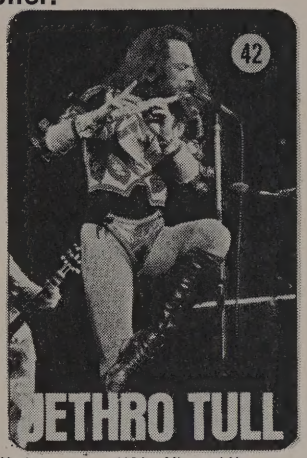


1—Farrah Fawcett
2—Barbarino
3—Horshak
5—Sweathogs
6—Roger Daltry
8—Yes
9—Earth Wind Fire
10—Clapton
11—Frampton
12—John Denver
13—Sly Stone
14—Zeplin
15—Donny-Marie Osmond
16—Bruce Lee
17—Alice Cooper
18—ZZ Top
19—Steve McQueen
21—Marx Brothers
22—Paul Newman
23—Young Rascals
24A—James Dean
25—Redford
27—Three Stooges
28—Beatles
29—Bowie
30—Allman Brothers
31—Chicago
32—Doobie Brothers
33—Dylan
34—Elvis
35—Jagger
36—Elton John
37—Olivia Newton John
38—Lennon
41A—Humphrey Bogart
42—Jethro Tull
43—Stevie Wonder
44—America
45—B.T. Overdrive
46—Beach Boys
47—Black Sabbath
48—Eagles
49—Grand Funk
50A—Barbara Streisand
52—Hendrix
53—Kiss
54—McCartney
56—Surfer
57—Tennis Bum
59—Trust Me
60—Foxy Mama
61—Jeff Beck
62—Coors
65A—Bionic Woman
66A—Raquel Welch
67A—Jaws
68A—Charley's Angels
69—Honda
70A—Queen
71—Harley Davidson
72—Kawasaki
73—Triumph
74—Yamaha
75—Chevrolet
76—Camaro
77—Charger
78—Corvette
79—Cougar
80—Duster
81—Dodge Demon
82—Ford
83—GTO
84A—Charo (Coochi)
85—Mustang
88—Let's Boogie
90—Fonzie
91—Colt 45
93—Porno Star
94—U.S.A.
95—Zig Zag
96—Mac Davis
98—Playboy
100—Playgirl
101—Rod Stewart
102—Muhammad Ali
105—Baretta
106—Starsky-Hutch
107—Bay City Rollers
108—I'm High on C.B.
114—Springsteen
115—Let's Get It On
116—Class of '77
117—(your name) is for Lovers
124—Sidewalk Surfer
127—Eatin' Ain't Cheatin'
129—Jive Turkey
131—Housework is a Bitch
133—Golfer
134—Ice Hockey
136—Great Milers
137—Bad Company
138—W. C. Fields
139—Up Yours
140—It Takes Balls to Play Tennis
214—Helen Reddy
215—Janis Joplin
216—Charlie Chaplin
232—(Big) Lips
233—Cowboys Better Lovers
234—Boogie Board
269—Spaced Out
270—Mercedes
271—Rolls Royce
272—Who Needs Milk?
255—Lookin Good
256—Ski Bum
257—Laurel-Hardy
258—Primo Beer
259—Smoke Columbian
260—Porsche
261—Star Wars
199—Star Trek
153—Budweiser
154—Boones Farm
155—Olympia Beer
157—Hang on Baby Friday's Coming
158—Clint Eastwood
159—Kung Fu
160—Six Million $ Man
162—Unemployed With Dignity
163—Frankenstein
173—Bitch, Bitch, Bitch
174—Keep on the Grass
175—Marijuana Pickers
176—Narc Squad
177—Stoned Again
182—Sit On It
183—Average White Band
188—Super Van
196—Pro Football
197—Richie Allen
198—Aerosmith
201—Pink Floyd
204—Think Snow
205—Captain-Tennile
207—Ohio Players
209—Linda Ronstadt
235—Hockey Puck
236—Jack Nicholson
237—Michelob Beer
238—Vodka
239—Beer
240—Wine
241—Rum
242—Whiskey
243—Vino
244—Cerveza
245—Scotch
246—Gin
247—Sherlock Holmes
248—All-American Turkey
219—Sweet
220—Reefer Man
221—Coca-Cola
210—Mary Hartman
211—Emerson-Lake-Palmer
212—Alfred E. Newman (Mad)
213—I'm Sexy
164—Alabama U.
4A—Arizona U.
7A—Arkansas U.
39A—Auburn U.
40A—Baylor U.
51A—California U.
170—Notre Dame U.
55A—Georgia U.
63A—Georgia Tech. U.
64A—Illinois U.
104A—Indiana U.
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112A—Kansas U.
113A—Kentucky U.
118A—Louisiana State U.
169—Michigan State U.
166—Michigan U.
180A—Minnesota U.
186A—Mississippi U.
194A—Mississippi State U.
262—Smoke Jamaican
263—Black Oak, Arkansas
264—Don't Squeeze the Charmin
265—Crosby-Nash
266—Bob Marley
267—Ted Nugent
268—I Choked Linda Lovelace
200—Tubes
194—Grateful Dead
222—George Harrison
223—Go Bananas
224—King Kong
225—Support Local Brewery
213A—Charo
199A—Missouri U.
172—Nebraska U.
167—Ohio State U.
171—Oklahoma U.
26A—Penn State U.
184—Purdue U.
185—Rice U.
189—Southern Methodist U.
179—Stanford U.
181—Tennessee U.
160—Texas A&M U.
165—Texas U.
168—Southern California U.
126A—UCLA Bruins
187—Grambling U.
178—Wisconsin U.
214A—Sylvester Stallone (Rocky)
215A—Wonder Woman
216A—Roots (Kinti Konti)
217A—Laverne & Shirley
218A—Boz Skaggs
249—Soccer It
250—Lite Beer
251—Super Horny
252—Teenie Booper
253—K.C. Sunshine Band
254—Get Tubed
206—Think Snow
161—Pigs is Beautiful
117—Your (name) is for Lovers
226—Shazam
227—Superman
228—Boston
229—Marilyn Monroe
230—Lick It
231—Groucho Marx

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# WE READ YOUR MAIL

## Elton John

Dear Hit Parader,
Did Bernie Taupin and Elton John break up as a songwriting team? I really hope not cause I'm a big fan of both of them and I really love their songs.

Phyllis Y.
Chicago, Ill.

*Dear Phyllis—*
*Bernie wrote the lyrics for the studio single Elton's recording with producer Thom Bell in Seattle, so one assumes they're still working together. (Ed.)*

## Hall and Oates

Dear Hit Parader,
I really enjoyed your article on Hall and Oates in the Dec. '77 issue. Are they planning to tour again?

Paul Anderson
Wilmette, Ill.

*Dear Paul — Their big tour began Oct. 12th in Harrisburg, Va. The tour, which features an entirely new show, covers 36 cities. Network, new Epic recording artists managed by Hall and Oates' manager Tommy Mottola, will open most of the shows. (Ed.)*

## Kiss

Dear Hit Parader,
I've been reading your magazine for years and I really enjoy it even though I hate Kiss and can't stand to see pictures of them. Every month your "letters" page is filled with meaningless trash about how they're better than any other group and how they could outplay any other group alive. Well — I just want to say that I think *anyone* is better than they are and I don't care who knows it!

Thank you.
John Murray
Philadelphia, Pa.

## Elo

Dear Hit Parader,
I liked your article on ELO and wish you'd have more on this fabulous group. What are their plans — are they going to tour again in the near future?

Sincerely,
Maryann Garner
New York, NY

*Dear Maryann,*
*ELO is planning to tour again in the spring. (Ed.)*

## Beatles

Dear Sir,
I think you boo-booed. In "The Beatles — A Brief History" (October) you state that WMCA broadcast first Beatles' song in the U.S. ("I Want To Hold Your Hand") on December 29, 1963.
In early fall of that year, stations in Louisville, Kentucky were playing "From Me To You" by the Fab Four themselves. The Vee Jay release was available in stores. The B side was "Thank You Girl" — a different mix than that which later appeared on Capitol's "The Beatles' Second Album".
At the same time, a cover version of "From Me To You" by Del Shannon was receiving some air play. As I recall, neither version attracted too much attention.

Sincerely,
Randy Brooks
Dallas, Texas

## Bryan Ferry

Dear Hit Parader,
I was wondering if you knew when Bryan Ferry was going to make another record. Is he going to record with the same musicians as he has in the past or what?

Thank you,
Barbara B.
Miami, Florida

*Dear Barbara B.,*
*Bryan is planning to record another album very soon — he's been writing the material but hasn't chosen his backing musicians yet. (Ed.)*

## Paul Simon

Dear Hit Parader,
What's happening with Paul Simon? Is he going to have another album out soon?

W.C.
San Diego, Ca.

*Dear W.C.,*
*Paul's latest LP is "Greatest Hits, Etc." It's a collection of his songs, all of which may not have been single hits, but they're songs Paul likes. It also includes 2 new tunes. (Ed.)*□

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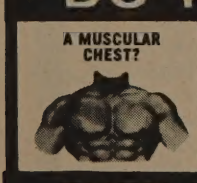


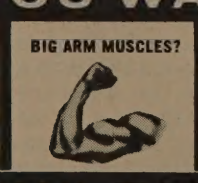


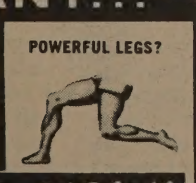

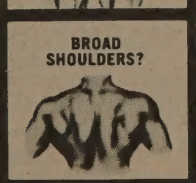


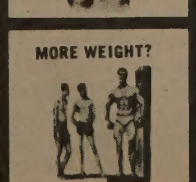


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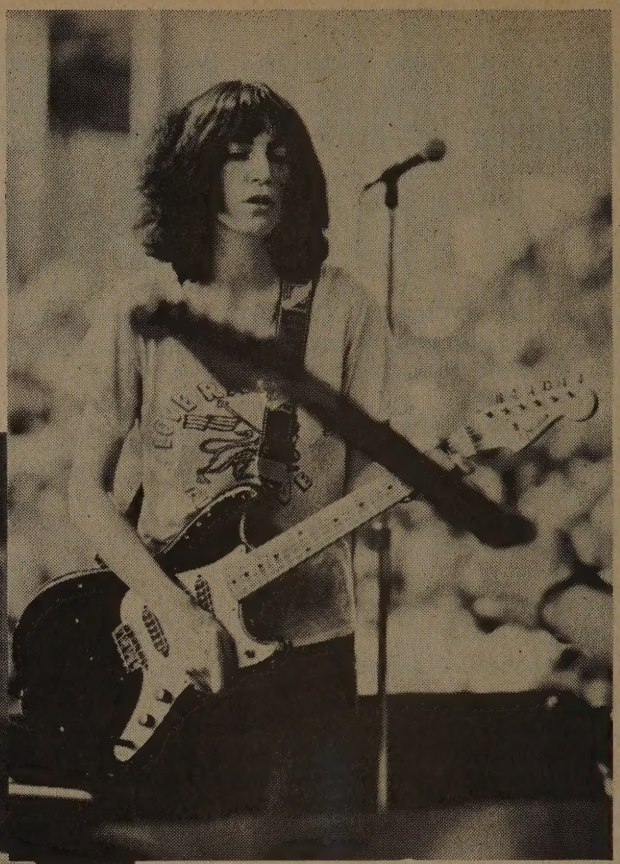
# PATTI SMITH'S INTUITIVE MANIA

## by Lisa Robinson



Richard Robinson

**"I really like these punk rock bands. I like that kind of music, I like that kind of energy."**

Bob Gruen

**"I thought I would be more conservative after my fall, but I think I'm crazier than ever. I have some fear, but it just doesn't outweigh my desire to be a maniac."**

Over a glass of Metaxa in New York's Russian Tea Room, Patti Smith said, "When I was younger, all I cared about was doing a book one day and having my drawings in a gallery. It was my whole life and my whole dream. But in the past couple of years, all I can think about is my band. Now I have a big book coming out, I have a gallery, and yet, the thing I seem to care the most about is playing the guitar."

During the six-month recovery period from her Tampa stage fall, Patti finished her book (titled "Babel" and to be published by Putnam in January) and arranged to have her drawings shown at NY's Robert Miller Gallery.

Now, as she prepares to record her third album and think about serious performing again (with the exception of a few impromptu gigs at local clubs, Patti wasn't well enough to undertake full-fledged touring), she talked with a gleam in her eye about her guitar playing.

"I practice all the time. It used to be just intuitive mania, but now I'm so much into it, I feel like a monster when I'm playing guitar.

"At this point there's still nothing that makes me feel more ecstatic than when I think I do something really good on guitar. And not like Eric Clapton good — I mean like some kind of feedback that would make Hendrix go — 'wait a minute' — you know?"

As for the sound she gets from her guitar (a Fender Duosonic) Patti claims, "The electric noise is getting more musical. I'd say instead of white noise, it's more like eggshell. Did you know I made Guitar Player magazine? Me and Lenny (Kaye) were among the top 100 guitar players. It's in alphabetical order, so I'm right near Keith Richard...

"When I performed recently in Philadelphia at a radio benefit it was the first time since my fall that I was on a high stage, and I was a little afraid. I was sweating and I felt dizzy and weird. But I was curious to see what would happen. I thought I would be more conservative after my fall, but I think I'm crazier than ever. I have some fear, but it just doesn't outweigh my desire to be a maniac.

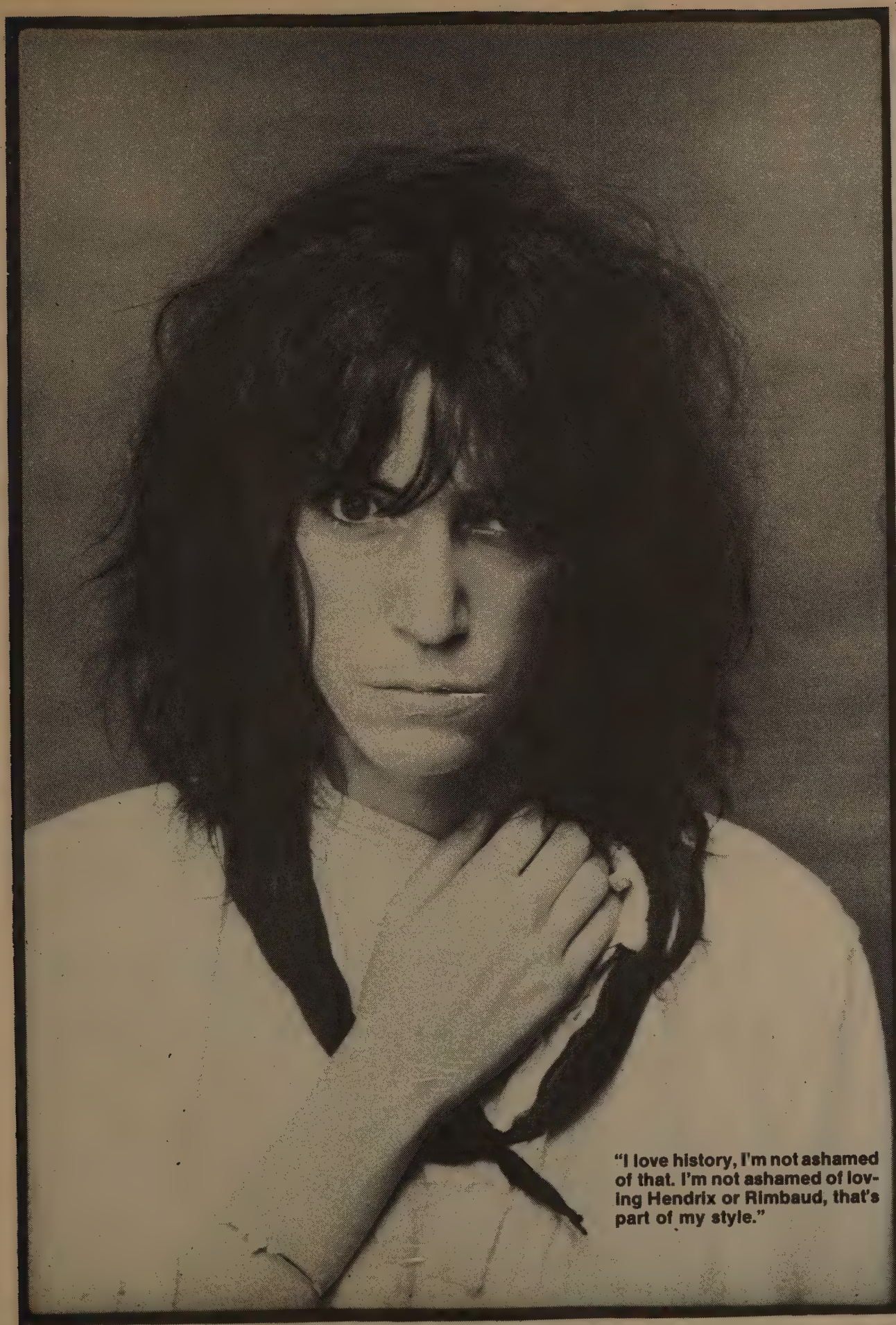
"Musically, we are getting more sophisticated. I'm getting more sophisticated even though I don't want to. It just happens — it's like when you play long enough, you learn stuff. I can sing better, and it's happened in spite of myself. So with the guys, we'll grow and get stronger, be more sophisticated, but I think also I might start doing solo records.

"Our record is late because we have to find a new keyboard guy. I told the guys that maybe we should just be the four of us (Patti, Lenny Kaye, Ivan Kral and Jay Dee Daugherty). We should go out with three guitars and drums and be the most unlistenable punk rock band of all.

"I really like these punk rock bands. I like that kind of music, I like that kind of energy. I identify with that kind of mania and I like the political and aesthetic aspects of it. Our band has pursued a more musical direction and since I'm part of the band I submit to that and try to grow with them. But there is a part of me that doesn't want to grow at all. There's a part of me that wants to be a maniac all my life.

"I'm still excited about this new time in rock and roll. I don't even care if CBGB's winds up as a tourist trap. I mean I care, but that stuff always happens. At least there's some excitement, and I know that we inspired a lot of those bands. Just like I know that every new wave band owes half their heart to the Ramones. They may not say anything about it, I mean those kids aren't going to give *credit* ... they have to maintain their swagger, they have to kill off their ancestors...

"But I come from being an artist, and part of the greatness of art is the heritage of art. I would never want to see the Louvre burn down. I love history, I'm not ashamed of that. I'm not ashamed of loving Hendrix or Rimbaud, that's part of my style. Part of the style of these kids is to dump on the heads of anybody over 19. Sometimes I get real mad and want to give Johnny Rotten a spanking ... but I understand them, I think it's cool."□



**"I love history, I'm not ashamed of that. I'm not ashamed of loving Hendrix or Rimbaud, that's part of my style."**

Lynn Goldsmith

"I don't like reissuing old material time and time again, even though it's played differently..."

# BE BOP DELUXE

## Take The Music Seriously

**by Deane Zimmerman**

*Since forming Be Bop Deluxe six years ago, Bill Nelson has led the group through numerous changes; both in personnel and musical development. After recording four studio albums ("Axe Victim," "Futurama," "Sunburst Finish", and "Modern Music"), the group recently released their first concert LP, "Live In The Air Age," recorded during their successful Spring 1977 tour of England. Another studio album was on the schedule, and when that was done, Be Bop came to the United States to begin their third North American tour. We met Bill in his California hotel suite where he talked with intense enthusiasm about the group's success and future direction.*

*HP: Do you feel that the group is more effective when you're playing in concert?*
*Bill:* I used to think we were purely a recording band. I always thought the live thing would be a bit of a struggle because we use a lot of studio effects that are impossible to duplicate on stage. So, we've always had to compromise on our arrangements for live gigs. It wasn't until we actually recorded some of the concerts that I began to change my opinion.
*HP: Feeling that way, why did you originally decide to record "Live In The Air Age"?*
*Bill:* We didn't originally plan on a live album really — we recorded some of the concerts because I wanted to select a couple of tracks to include on the next studio album — the one we just finished — as a point of interest. But when I heard the tapes and felt that they were really worth putting out as a separate thing by itself, we issued the album..
*HP: Many critics have called it your finest work. Do you agree?*
*Bill:* I'm very pleased with it and I couldn't have seen the day when I'd be happy with a live album. I've heard so many other people's live albums and been disappointed because they've neither been a live show or a record — but something in between. They didn't really communicate the live experience, most of them seemed rather inferior because the sound wasn't so good and there were lots of mistakes. So I thought if that's a live album — forget it, we're not going to touch it. But it worked out rather well, actually.
*HP: Since it has been successful, are you planning other concert albums in the future?*
*Bill:* It depends on how the new material turns out when we play it live. After the new album is released in January, we're going back to England to tour and we'll only play the new material because we've been doing the old show for a couple of years now and the songs are getting a bit dry. We have enough songs on the new album to fill a show and if it turns out to be a really good show, then there's a chance that we might do a recorded version of that, I don't know. I don't like reissuing old material time and time again, even though it's played differently, because it's still the same songs you've already issued on the studio set.
*HP: Are you happiest in the studio?*
*Bill:* I do enjoy the studio, and whenever an album's finished I always feel that I want to get started on another straight away. It's always very sad when you finish the last mix — we have a playback for everyone who's been involved and that's it. I rarely listen to it after that, to be quite honest because it just seems to be over and done with. I have the albums at home but I never play them unless someone comes around and says 'hey, I never got a chance to hear the last album.' Then, when I do hear them I'm sometimes surprised because it sounds better than I remembered it.
*HP: What's your new album like? Is it similar to "Modern Music?"*
*Bill:* It's a double album — there are about 19 songs on it. They're a bit different than the stuff I've done in the past in a lot of ways but I think they're the most direct songs I've ever written. I wrote all the material in about four weeks which was a bit of a strain — but that's the way it went because I was in the hospital twice this past year (he was in a car accident and then had an appendectomy just recently) so I was out of commission for awhile. I only had a month to do all the songwriting ... it was a real hassle.
*HP: Can you do that? Just sit down and write...*
*Bill:* I have to be inspired, I can't just do it mechanically but the inspiration has to be induced at times. Sometimes I sit there for a day and nothing happens and then all of a sudden I get a spark and away it goes. Really, every song I've written has come out of feeling for the song rather than the technical process of putting formulas together...
*HP: Can you write at anytime ... or anywhere?*
*Bill:* It's impossible for me to write on the road because there's just too much else going on — interviews, sound checks, photo sessions and then the gig itself. When I wrote the songs for the double album I got up at nine o'clock every morning without fail and I'd work straight through till midnight or one AM some nights. It's got to be that intense for me. Maybe I'd only do one song in a day but that was good enough.

*(continued on page 42)*

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# SPINADDICT

by JAMES SPINA

This particular column has gone through so many concept changes that I don't really know where or how to begin.

First I was going to devote the entire space to The Rolling Stones' "LOVE YOU LIVE" but I then wrote a rave review of it in my pop/rock column for WWD and now I feel drained of all emotions concerning this powerful double disc. So can I get off the hook by just saying that it is an incredible slice of life proving that The Stones are every bit as valid as they were 14 years ago? The music deserves listening and not reams of copy so get it if you haven't already.

The Rolling Stones

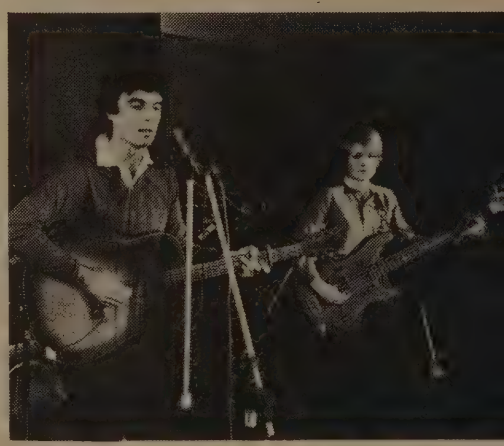
Next I must make an exception. Since I am leaving for England in two days I had decided to cool it on imported records for this month. God knows you will be filled with my finds from endless record hunting when I'm in London. But how do I put off writing about this ELVIS COSTELLO record, "MY AIM IS TRUE", when I have been anticipating its arrival from Jem Records for over two months already? Elvis' music is unbelievable. Stiff Records has a huge star on its hands and I hope they have the pull to pull it off.

Many of the songs have this ironic loser's streak running through them that immediately finds company in the recesses of your very own intra - intanglements. His voice has a nasty R&B edge that has some people making comparisons to Graham Parker and Bruce Springsteen but I think those touchtones are too limiting. Costello has much more warmth to his tone and his sentiments are more inward than streetwise wordy. He looks well walked on and quite harmless, but his talent incorporates those traits into an intimate charisma that forces me to concede this as the record of the month and a "must purchase" on your part.I got mine from Jem (P.O. Box 362, South Plainfield, N.J. 07080). Well worth it.

Elvis Costello

There are two main factors besides just being tired about writing Rolling Stones Raves that made me stop short on that intention. One day I got four records that just couldn't be put off until next month. They are;

"TALKING HEADS: 77" (SIRE WARNERS) I went easy when writing about a single by this band some months ago. In no way was I ready for the impact that their sound would have on me. Singer David Byrne has a voice that can be termed nothing short of genius. It winds a path through some of the most intelligently conceived lyrics ever produced in rock music. The group reeks of originality and honesty, wearing their brains on a corporate group sleeve, unafraid of flashing it to the masses and so not be misunderstood as 'just some new yawk punk band.' Their sound comes across as musically light but there are points that blare for attention. Martina Weymouth is wielder of the most melodic bass runs in the art. She slips in, out, over and under the bands choppy rhythms, giving solid vigilance to the inordinate squeaking and bleeping of Byrne's vocals. For totally different reasons I would place them right up there with Mink DeVille, The Ramones and Television as most important entities on the New York scene well-worth worldly break through.



Talking Heads

I wish I could say the same for RICHARD HELL and THE VOIDOIDS on "BLANK GENERATION" (also SIRE WARNERS). Hell is a former Television bass player who has done some heavy boasting about how his group would blow Verlaine off the map. His rally cry on the single of "Blank Generation" gave me reason to believe that he might be right but this LP comes across as a hodgepodge of dishonest poses and lame-lit lyrics. The band looks "decked out" in self - conscious punk gear and the music echoes that pretentiousness. Hell is clumsy. His music (except for "Love Comes In

Spurts" and "Blank Generation") never breaks out of the cliche stage. I still feel that he has something especially valid to add to this generation's musical soundtrack but this album is not the force he bragged it would be. Does it seem dumb if I tell you to get it even if Hell remains pompous this time out?

Roberta Bayley

**Richard Hell**

Do you remember when everyone made fun of the lead singer in Love because he was a black guy imitating Mick Jagger who was a white guy imitating the style of black artists? That sort of tedious ramificating surely seems to be fated to the DEAD BOYS. "YOUNG LOUD AND SNOTTY" (terrible title) (Also on SIRE WARNERS!) feels like a bunch of crummy American kids imitating a splattering of new wave punk bands imitating Iggy and The Stooges. But that really isn't fair partially because I like them and particularly because I think that they, like Hell, will someday have something more to offer.

At this point it is hard to separate the posing from the potential but there seems to be some genuine energy and urgency in these Dead Boy grooves. One truly amazing factor is Genya Ravan's (Genya Ravan!!??!) absolutely adept production of the album. The band throbs with an indifference to musical normalties rarely captured on record. I have a feeling that there is really more woundable tissue here than snot, more studied arrogance than actual violence, but either way I like them tremendously and wish you well in trying them out for yourself.

And last but certainly not least, Sire and Warners round off their quadruple leap into the real world with THE SAINTS' "(I'M) STRANDED." It sounds like it was recorded in seven minutes on the back of a pickup truck buried in the desert sands of Australia. It works. The whole group looks like an outtake from some early edition of Savoy Brown. The music honors nothing except the laws of split - second riffing and slop - slurred vocals. It creeps and leaps at the same tempo. Sire should package all four of these records in one big discount box. Rarely does a record company release four such important and relevant records on the same day. Even though I made some minor criticisms I still feel strongly enough to back all four records. Four for you.

The Babys are the other record reason that I couldn't spend the whole column on the Stones. I am ecstatic about their new album, "BROKEN HEART" (CHRYSALIS), partially in light of the fact that it has nothing in the world to do with new waves and razor blades!! Last time around I complimented this foursome on some hefty sounding songs in the Free-Bad Company range. I also thought that their looks were quite nice in the old wave way of spanky velvets, and lovey layered hair. It seems as if the second part of the compliment is what really hit the fans. Strange as it may seem, this archetype, old-style band has hit it big with the loonies from 16 magazine. Well that's alright with me because those readers are forever young and keen eyed.

The surprising thing is that Babys new record is an almost total departure from that first album. The group has sharpened their identity by fearlessly mixing that gravel bottomed sound with lush layers of taut string arrangements and ingenious female harmonies. Now that is usually a big no-no but in this case it works (and throbs) like hell. Lead singer John Waite is singing circles around Paul Rodgers and Rod Stewart. His voice has a line of frailty that makes those dudes sound dusty and jaded. He knows just when to be brash and just when to be boyish.

The songs are simplistically love-oriented and righteous even when boastful or wronged. Tony Brock might just be the most tastefully powerful hard rock drummer in the field. And Wally Stocker is Paul Kossoff. He does the same magic when sustaining those beautifully tortured three-note leads. His tone wrenches every last drop of feeling from the songs direction, be it up or down. If I had a band it would have to sound like The Babys. If I shot an album cover it would look like Charles W. Bush's stunning portrait of The Babys.

The Babys are my kind of band. Their BUZZ defies labels and denys waves, old and new.

**The Babys**

This might be a good time to take a breather and tell you what I didn't like this month.

The Small Faces are back together but "PLAYMATES" (ATLANTIC) sounds like outtakes from the Steve Marriott solo outing. I want this regrouping to succeed if only to prove what a fool Stewart was in bad mouthing The Faces but this disc won't do. The songs lack Ronnie Lane's touch and the material pales next to old Faces (and even old Humble Pie!!) stuff. Maybe the recent addition of Jimmy McCollugh will strengthen things.

Ronnie Lane isn't doing much better in his teamup with Pete Townshend. "ROUGH MIX" (MCA) is very shallow; old ground already covered on Pete's previous solo effort and Lane's work with

Spare Change. I am beginning to think that all those old Who fanatics will eat up anything this guy dishes out. Townshend is definitely over the hill and seems to love singing about it. The songs are pleasant but that is not what I have come to expect from the man who quite possibly played the biggest hand in shaping the ideals of most English new wavers. Pay attention to The Jam or The Clash and leave old Pete to rest with his banjo and his Baber.

BARKLEY JAMES HARVEST'S "GONE TO EARTH" (MCA) even admits to their main fault with a cut entitled "Poor Man's Moody Blues". This is getting all too blatant for my tastes.

There is a guy in UTOPIA by the name of Todd Rundgren. "OOPS! WRONG PLANET" (UTOPIA) makes only one definitive statement. This guy should start thinking solo again and get rid of all the dead weight. And when the hell is he going to remember how to write a God-damned love song. Who cares about gangrene and Mister Exxon?

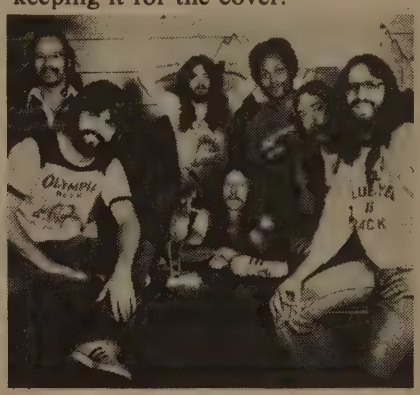
**Todd Rundgren**

Excepting some interesting moments from The Brats and Grand Slam "MAX'S KANSAS CITY VOL. II" is mighty dull. No the scene isn't shriveling already. This is just one of the few times that somebody decided to turn on the tape machine for the flimsy opening acts. Who needs it?

And who needs DON HARRISON'S "NOT FAR FROM FREE" which has nothing to do with sounding close to Free and all to do with sounding close to catatonic.

It is almost unbelievable but both Stomu Yamashta's "GO TOO" (Arista) and AUTOMATIC MAN'S "VISITORS" (ISLAND) both sound like audition tapes for would be disco bands. What ever happened to the ambitious aims on their first discs? This is all almost as bad as NEKTARS' "MAGIC IS A CHILD" (POLYDOR) which sounds like every other pretentious Nektar album.

THE DOOBIE BROTHERS aren't just "LIVING ON THE FAULT LINE" (WARNERS). They fell into it. And I wish they would grab LINDA RONSTADT by the leg and pull her out of sight down there with them. "SIMPLE DREAMS" (ASYLUM) is a piece of shrill-devised trash. She ruins "Tumbling Dice" by clearly enunciating all the words and continues to resurrect all those laid-back asylum-house writers with songs that sound like outtakes from a junkie spoon - melting session. I'm keeping it for the cover.



**Doobie Brothers**

I can't remember if I praised Thin Lizzy enough last month. "BAD REPUTATION" (MERCURY) is their finest record ever. Though the songs don't seem as singularly powerful, I have noticed a definitive sharpening in the wit and wonder of Phil Lynott's word-webs. He is one of those rare street - urchins capable of being equally tough, fantastic and tender. I'm taping this one along with The Stones, Elvis Costello, The Babys and Talking Heads to keep me company on my trip to London.

HALL AND OATES seem much rockier on "BEAUTY ON A BACK STREET" (RCA) and that's quite all right with me. They have knack for being slick even when heavy, secure even when sad. You'll get no complaints from this critic. I once had the pleasure of meeting these two cocky musical know - it - alls. They deserve all the praise and airplay they are currently getting. They both paid heavy dues while absorbing their strangely amalgamated sound. There is enough talent here for two distinct solo careers. The union puts them way over the top of most songsters and singers on the scene.

**Hall and Oates**

I barely have time to rave about FOGHAT's "LIVE" outing (on BEARSVILLE). Refreshingly, the band chose releasing only one LP in an era when two disc outings seem the live staple. The music is ferocious. Former Foghat bassplayer and producer, NICK JAMISON, also has an album out.

**Foghat**

"ALREADY FREE" (BEARSVILLE) is one of those solo ventures in which the artist chooses to play every bit of music on the disc. For Jamison it works. This guy is hugely talented. I hope he gets a hit out of it.

I'm off with a promise of more coherence next month.

# PUNK ROCK UPDATE

Top of the heap, of course, are the Sex Pistols, who have to perform under assumed names these days.

Stevenson

What's *really* happening with the punk (or "new wave") scene in England? Is it as big as the overseas press would have us believe? When are these groups coming to America, and who, if any of them, will "make it" here?

Although it changes from minute to minute, here's an update.

The punk population in London is growing. Each week there are new bands and new clubs (the Marquee, the Vortex and the Nashville present bands regularly), and there are stars — and a definite hierarchy — even in a scene that as of a year ago hardly existed.

Top of the heap, of course, are the Sex Pistols, whose singles have been No. 1 in England, but who are (as of this writing) still not signed to an American label. The word is that they're asking something close to a million dollars, a figure that the big record companies here are reluctant to spend. The biggest contender, however, for US distribution of Sex Pistols records seems to be Warner Bros.

Because of their reputation, the Pistols still have trouble getting jobs in England, so when they do perform, they do so under an assumed name, and if word gets out, the gig is immediately cancelled.

The Pistols eventually do plan to come to the U.S. for that Russ Meyer film manager Malcolm McLaren has been working on. McLaren has also mumbled something about performing an afternoon concert in Madison Square Garden, but don't call for tickets yet.

The Clash have had huge concert success in London (they sold out the Rainbow last spring), and their debut CBS album was on the UK charts. But their manager, Bernard Rhodes, says that he doesn't plan to bring them here for two years because "America isn't ready for them and they're not ready for America."

Michel Esteban

**Bernard Rhodes has said that "The Clash aren't ready for America and America isn't ready for The Clash..."**

One can't be sure if he's serious...

The Damned are the only British "punk" band who have performed in America — in New York and Los Angeles. But with their makeup and glittery theatrical stage presence, they're not really indicative of the "real" UK punk scene.

Other UK punk band news: Eddie and the Hot Rods may change their name to The Rods; a new band called 999 got a great response when they played the Vortex recently; the Adverts single is hot; Chrysalis Records' Generation X's single (titled "Your Generation") and produced by Sweet's producer; and Stiff Records' Elvis Costello (recently signed by CBS here) performed for a long time on Sunday nights to mobs at the Nashville.

Everyone in the London scene was disappointed when the Ramones cancelled their scheduled November tour (due to a dispute with Phonogram, their UK record company) but problems were resolved so that they can go there for a mini-tour of seven or eight dates in a few months.

Also, because of his heavy English press coverage, there have been so many requests for Richard Hell to go to England that he may have to go soon for a promotional tour. More likely, he'll open for the big Clash UK tour.

Sheila Rock

**What do you think the Big British Bands will look like in five years??**

Blondie is another American "punk" group scheduled to perform in England (Oct. 27 for one month). Incidentally, their manager, Peter Leeds, brought out the band's contract from Private Stock Records — leaving them free to record at Chrysalis, where they reportedly got a lot of money.

Patti Smith singles are hits in England and ENO's new LP "Before & After Science", shows more than a slight interest in the Talking Heads.

In "exile" in London are American bands like the Heartbreakers (Johnny Thunders' Heartbreakers), signed to UK's Track Records, and Cherry Vanilla, who went from New York to sign with RCA London. Cherry's spending the fall in London's Air Studios, recording her debut LP, "Bad Girl." Her first single, titled (what else?) "The Punk", was released as an import to America.

So the scene does exist, and apparently is flourishing. Whether or not one big band will emerge (like Alice Cooper or Grand Funk from an early 1970s Detroit scene that boasted more outrageous bands like the MC5 and the Stooges) remains to be seen. But record company presidents and important booking agents, well aware of all the press, are beginning to talk more about the "new wave."

After all, what do you think the Big British Bands will look like in five years? Like Zeppelin, the Rolling Stones or the Who? Or like the Sex Pistols, Clash, Adverts, and Generation X?□

Eno's new album shows more than slight interest in the Talking Heads...

Bob Gruen

Everyone in London was disappointed that the Ramones cancelled their scheduled November tour, but they'll be there for a mini-tour in a few months...

# ANGEL
# the props don't interfere

**by Deane Zimmerman**

"We were called Angel from day one," Greg Guiffria recalled at L.A.'s Record Plant where they were recording their fourth album, scheduled for January release.

This chat was conducted after the group had finished the basic tracks; they were playing back that day's tapes and tossing a surprise 25th birthday party for Felix Robinson who, having replaced Mickie Jones three months ago, is the "newest" Angel.

Someone brought out a chocolate covered ice cream cake (or did it just appear?), the champagne flowed — and led by Frank Dimino, everyone sang a rousing chorus of "Happy Birthday." The band then settled down with some Dom Perignon (thoughtfully provided by Casablanca Records), and talked about their hopes, plans, dreams and ambitions.

"At the beginning, everything we did was scaled down," said Greg. "We were in a tiny club in Washington, D.C., called Bogeys and we spent all the money we made each week to get lighting and a giant sound system. We had people make clothes, we used smoke bombs — anything we could do. So in a way, it was similar to what we do now, but on a smaller scale."

"But we wanted to do something that was really spectacular," said Punky.

"We wanted to get into theatrics immediately," added Frank, "different kinds of theatrics, something that would entertain everybody. That's why we chose magic."

(Since I saw the show and still can't figure out how they materialize out of those boxes — and my magician friend keeps reminding me that you're not supposed to ask – I promptly turned to Punky and asked the obvious question.)

"A guy taught us all the illusions, but we made a pledge not to tell anyone how it's done," he answered with a smile. "Besides," he added, "I think that everyone wants it to be magic."

"Labelling it magic seems kind of limiting," said Felix, "because so many of our effects are past the point of being magic." Greg agreed, saying, "It's like a Broadway production with a 32-page script — all timed to the second."

Even though so much emphasis is placed on the very elaborate stage show, the group isn't concerned about theatrics interfering with their music because the illusions are designed to "happen" when they're not playing. And, when they play, the props are gone.

Greg laughed, "A critic once said that if our props got much better, we could stay at home and send our show on the road, but I take that as a compliment. If people come to see the effects, then they're going to get the music too."

"The best thing about our show is that it's like a fantasy trip into Disneyland," said Frank. "You're seeing five people project themselves onto the stage and then you get the music you hear on the album. Then we disappear and the effects take over ... it's entertainment. It's just total escapism for the people who come to see it."

"People want theatre," said

**"A critic once said that if our props got much better, we could stay at home and send our show on the road..."**

**"When we began we were like a football team going out on the field ... we were so sure of ourselves then that sometimes we were TOO cocky."**

Barry Levine/Mirage

Punky. "You don't have to use props, but when a group goes on stage they should entertain the audience. If you just want to listen to the music, you can stay home and play the record.

"We all live for the stage, because there's much more energy and excitement playing for the people and we come across better."

As for recording, they all agree that having a good producer in the studio is *the* most important thing. "He's the overseer of vibes," said Greg. "It doesn't matter how positive everyone's attitudes are when they come in ... the producer creates the atmosphere and a bad producer can ruin everything. That's why we have a lunatic for a producer," he said with a smile — establishing himself as the witty Angel...

"We achieve a 'live' sound because of the way we record," he added seriously. "We don't pad everything and play like we're isolated — we play like we're live."

"And we turn it up very loud," said Felix.

Since they all write (including Barry, who makes his songwriting debut with "Don't Leave Me Lonely"), there's usually an abundance of material on hand and selecting the songs for a new LP comes about naturally. "We know when a song isn't right," said Punky. "When it doesn't jell — it just doesn't jell. But sometimes it's kind of hard because your songs are like babies and you really protect them, even if they're really bad. But you can tell when it doesn't work."

"Writing my first song was difficult," Barry admitted, "and it took a long time. But I'm really happy with the way it came out and I want to write more in the future."

"Certain tunes were written individually and others are composite efforts," Greg explained. "There are a lot of different colors on this album because we've all had a lot of different inspirations. The music has come at different times; we haven't tried to force it."

When Angel first formed in 1975, they were, according to Greg, "totally egotistical."

"Our attitude was that we weren't going to settle for anything but the best because we'd been on the road with other groups, playing in bars, doing just about everything for almost 10 years — so when we got together we just said 'this is it — let's do it right.'

"Even though we set our goals so high it didn't seem unrealistic to us at all. We were like a football team going out on the field — we were going to do it and we never thought about the negative side. We were so sure of ourselves then that sometimes we were *too* cocky.

"Now that we're successful," he added, "our goals are still high. We're still looking forward."

In order to keep their show from becoming stale, they're constantly on the lookout for new ideas and illusions. They say that although the show will remain similar they will definitely make it even more elaborate in the future.

"We have a couple of illusions in mind that are really phenomenal," said Greg, *"if* they work the way they've been described to me..."

"The technology is developing at a rapid rate," added Felix. "Every week someone develops new ideas and they're just beginning to test them out."

The obvious problem is getting those ideas off paper and onto the stage ... and the group is fortunate in having the backing of a record company that's been willing to provide the money to make it a reality.

"The people at Casablanca had the foresight to see what we could do," said Greg. "Most companies would have said 'Okay, do an album, we'll put it out and then you can go out on the road.' But Casablanca realized that we could create an entire illusion — a whole new dimension of live entertainment."

For any group, especially one that spends a lot of time performing, keeping the musical aspect of the show spontaneous can be somewhat of a problem. Angel say they keep it from getting boring by playing the material differently each night — whether it's during a drum or guitar solo or by adding an impromptu jam.

"When I first started rehearsing with the group I noticed that everyone could be creative within the structure of the music," said Felix. "We can all relate to each other because we listen to each other and we play together. No one just stands up there and plays a certain part that he's memorized.

"That's what makes it fun," he added. "A lot of bands try to do that but they don't pull it off."

"Maybe they're not as close as we are and they don't have the kind of communication with each other that we do," said Greg. "Just basic communication ... that's the key."□

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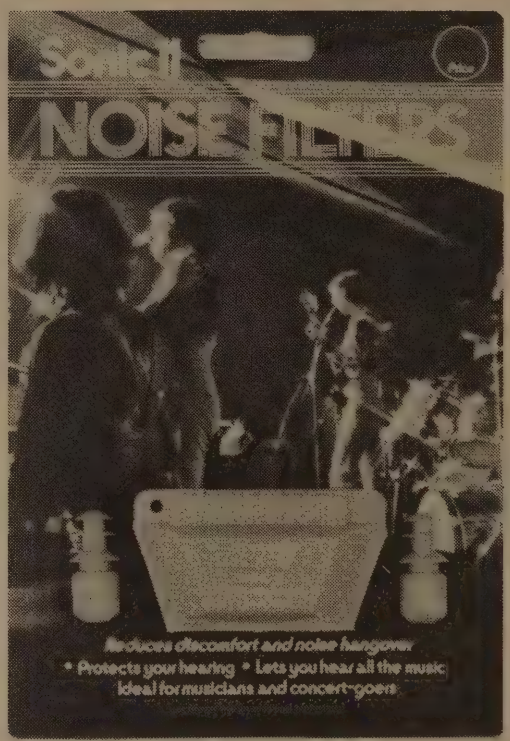
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When somebody's time has come, there's nothing to do but just watch it happen.

# FOREIGNER
# Strangers Together

**by Joseph Rose**

When somebody's or something's time has come, then there's nothing to do but just watch it happen. That's one of the laws of rock and roll that's been illustrated over and over again. The most recent proof is called Foreigner, and a stranger conglomerate of a band has probably never been formed, let alone recorded a platinum album its first time out.

First of all, the band is half British, half American. Now, there have been British bands with one American or American bands with one Briton, but three and three — that's ridiculous. The name Foreigner is apt, because this band is destined never to be home all at once.

The band was formed in New York, and two of the Britons, Mick Jones and Ian McDonald had never met over in England, even though they were on the same record label. Other players were selected through suggestions of friends, phone calls and jams — all in a brief time. This is the way you put together touring bands, not unified groups. Foreigner should have started falling apart its first week in the studio, or at best after its first few dates on the road.

But it didn't.

"I think we sort of collectively paid a lot of dues in other ways," says Mick Jones. "There are a couple of members of the band with less experience, but we've all sort of fed off each other in different ways. Our success has taken us by surprise, but I think we were ready for it."

Mick, the lead guitarist, was the band's founder. He's a true rock and roll veteran, one of the survivors. "I was working in France and on the Continent," he tells me, taking a sip of tea. We are sitting at a restaurant table in one of those huge, noisy Hyatt Regency lobbies, along with lead singer Lou Gramm and bassist Ed Gagliardi. It is shortly after noon, and the trio are grabbing a quick breakfast before rushing off to a record store to sign autographs and talk to fans.

They'll hit two stores this afternoon, then head over to a concert hall for a lengthy sound check, then rush back to the hotel and change, then perform. Last night's concert, despite some sound problems, was another successful sellout, and the band partied until four a.m. As you can tell, there's not much time for rest in Foreigner's schedule, and at the moment, they are combining two chores — waking up and talking to HIT PARADER.

Mick suppresses a yawn and continues. "I was with a French star, a French singer called Johnny Hallyday. I sort of got his band together for him and did his arranging and stuff. I was with him about three or four years. And then I met up with Gary Wright and we formed a band

called Wonderwheel. And that turned into Spooky Tooth, the re-formed Spooky Tooth. I did three albums with them, and then that broke up. And then I formed a band with Leslie West (of Mountain) for about six months — the Leslie West Band. That was the last thing before this."

And how did "this" happen?

"Well, I was living in New York at the time," says Mick, and I suppose I started the wheels in motion there. First of all, Ian McDonald and I had been talking over some ideas. We met about a year and a half ago in New York. We'd been on the same label — Island — in England, but funnily enough, we never actually met. We heard of each other by reputation, though."

McDonald was one of the original members of King Crimson, who contributed to that classic rock album "In the Court of the Crimson King." After leaving that band, he also knocked around in other groups before turning up in New York in time to meet Mick.

"He wanted to get something together, but he didn't quite know what at the time," says Mick. "Anyway, I started writing songs, and I started sort of getting phone numbers of different musicians and getting them to come down and just blow. And Al Greenwood, the keyboard player, was the first person to come down to rehearsal. He's American and was recommended by some musician friends.

"He was with a band called Storm that had some members of Flash, an English band. I don't think they made any album. At the moment he had his own band, and I went to see him rehearsing. And he sounded right.

"Lou was the next person to join. That was through a mutual friend of ours who used to be Lou's tour manager and also a record promotion man for the label I used to be on, A&M. And he gave me a copy of one of Lou's albums. I had this album for about two or three years, and just looking back through it, I rediscovered Lou's voice."

Lou Gramm started out as Louis Grammatico with a band called Black Sheep that recorded two albums of heavy rock for Capitol. The band hailed from Rochester, Lou's home town. "It was a pretty heavy band," says Lou. "Not as melodic as Foreigner, slightly more trudging. For a number of reasons we were on the verge of breaking up when Mick called. We had met a few times before he called from New York."

"We had met in Rochester," explains Mick, "when I was playing there with Spooky Tooth. And this famous Jim Taylor, who was working with us and with Lou at the same time, being a tour manager, introduced us."

Lou came down to New York City and started having some of the experiences that resulted in his lyrics for "A Long, Long Way From Home." Meanwhile Ian McDonald has decided to join the growing band.

"Dennis, the drummer, was the next person to join," says Mick. "Dennis and I had met doing some sessions for Ian Hunter. That was sort of instantaneous. We had a bass player and a drummer at the time who were just sort of working out with us. And as time went on, I sort of realized that we were going to need a slightly different sort of rhythm section. When we decided we needed to change drummers, Dennis came down and that put an end to it immediately.

"The last person to join was Ed. Ed was recommended to us through a friend in New York."

"It took a while to find Ed," puts in Lou. "We had, what, about a month of auditioning?"

"Oh easily," says Mick, looking over at Ed across the table.

"What was different about Ed?" I ask.

"He played the guitar the other way," says Lou with a straight face.

"It really looked good," says Mick, entering into a routine that Lou and Mick must have worked out after being asked this question dozens of times.

"Yeah," says Lou, "Mick played facing that way and Ed (a lefty) played facing that way and I was in the middle."

"Also, he didn't have enough money to get back home ... and he stuck around," says Mick.

"So we decided to give him a job," concludes Lou.

"Meanwhile Ed is trying to hold back a laugh.

It seems like the three members of Foreigner are starting to wake up and get lively. But it's also time for them to leave to start their day of autographs and handshakes. Before they go, I ask them why they're taking the trouble. In the spring and early summer, when they were busy trying to break through, such promotion would be understandable. But that was before "Feels Like the First Time" became a monster hit, and before "Cold As Ice" got hot, and before the album sold over a million copies. Supergroups just don't go out and shake hands at record stores. They stay locked up in hotels, surrounded by lots of bodyguards.

"But this sort of thing is a chance to meet other people that you don't necessarily see at a concert. You know, we're selling albums, too. (no kidding, Mick!) It's part of our schedule that we quite like doing."

"It's a way of saying thank you to the people who are helping us get where we're going," explains Lou.

Mick sums it up: "We found that the more we put into it, the more we get out of it."

From the amount of work Foreigner is putting into its music and its career, it's perhaps no wonder that success has finally caught up with its members. Their time had come, and they weren't going to let anything stop them.□

# AEROSMITH'S "MUDSTOCK TOUR" Or TRUDGE THROUGH EUROPE 77

by Elissa Perry

We left our Massachusettes villa by limo — it was a beautiful day, sunny and warm — little did we know we were about to have a ... CULTURE SHOCK.

What do the words to "Rats in the Cellar" REALLY mean??

*August 13 — Liege, Belgium:* After flying all night and arriving in London at 8 A.M., August 13th, we picked up our charter plane and sat in it for three hours (due to the air traffic controllers' strike). We finally arrived, after clearing customs, at Liege, Belgium at 4 P.M. — fours hours before we had to leave for the show. After checking into our luxury accommodations at the Holiday Inn, Liege, (where else?) the band felt well at home. JOKE. (The reason we got there the day of the show was because the previous night our flight was grounded due to fog at Logan after we had sat there for five hours. We had a rehearsal for the flight, except they kept our luggage.)

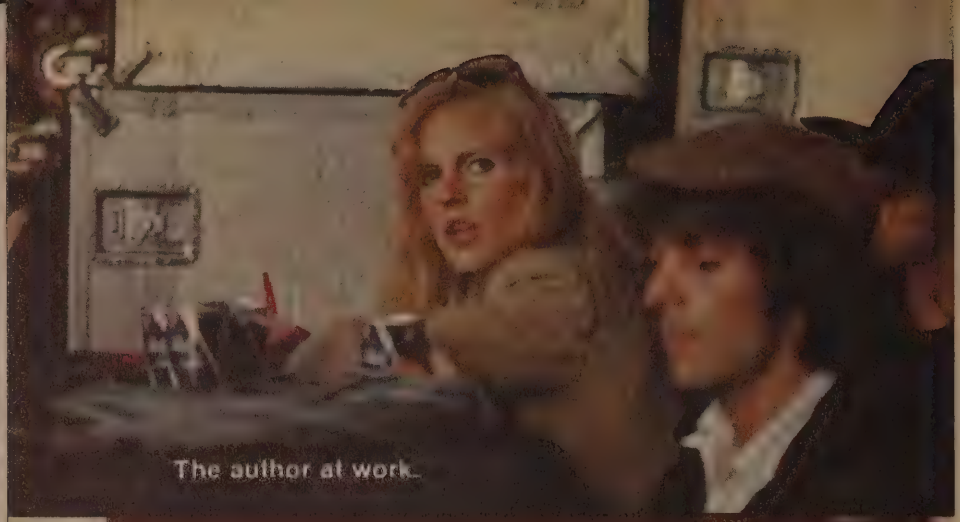
At 7 P.M. our phone rang and it was Paul Aherne, Boston's manager and a close friend. He had flown over from London to surprise us, but the surprise was definitely on him. After we had all piled into the bus and were approaching the site (which looked more like a flooded cornfield) all we saw was mud and muddy people as far as the eye could see. Also, assorted farm animals. The backstage area featured a goat for milk (no lie), an army jeep to tow stuck equipment trucks, and a spit — rotating over a fire — bearing an unidentifiable animal with a dog drooling on both sides. Of course, there were assorted tiny trailers a la dressing and tuning rooms. The audience was standing, sitting and rolling in the mud (and had been since 10 A.M.).

The tour apparel (essential) was rubber wellington boots. There were also no bathrooms and no ice, therefore, no cold drinks. The unfortunate members of the band who have to tune guitars gingerly slid from dressing to tuning trailers. By the time the band went on, they were muddy from the knee down. Ron Pownall was standing on the stage taking photos of everyone attempting to slide up the ramp to the stage. By the way, the temperature was approximately 40 degrees and damp. However, the band played to an enthusiastic crowd who chanted "Aerosmith" in a weird accent. After the encore, we trudged back muddy, and freezing and dazed to the Holiday Inn.

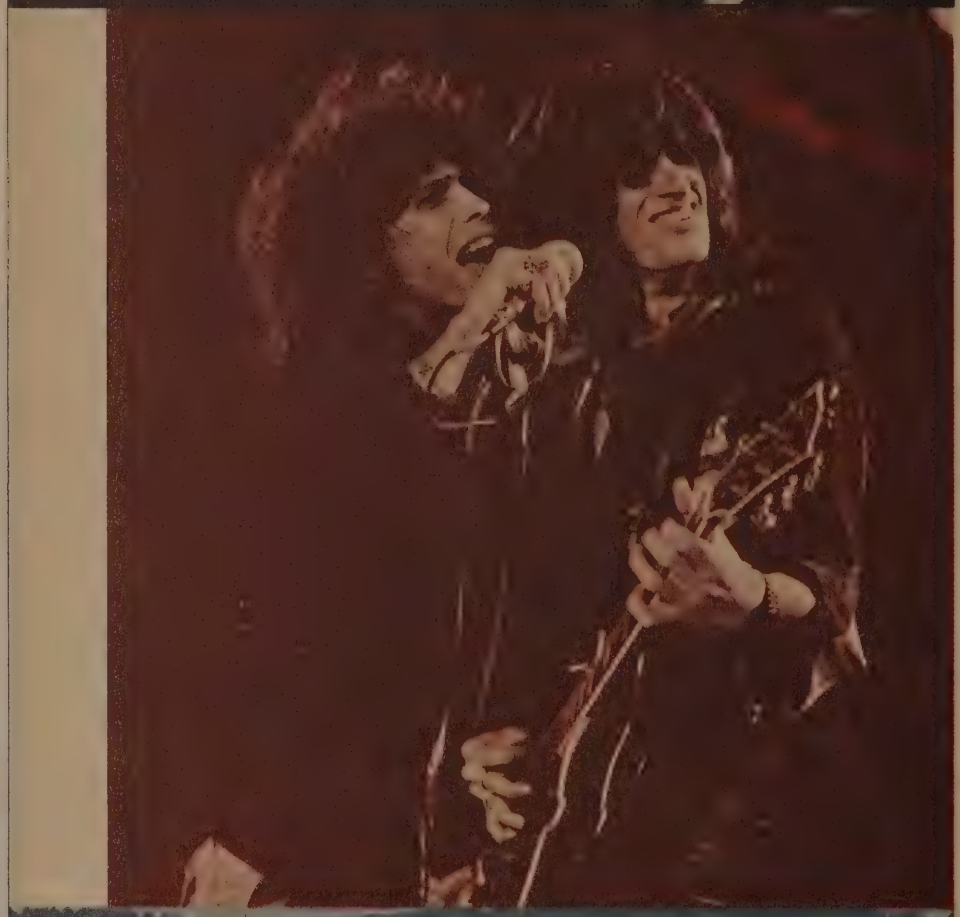
**The tour apparel (essential) was rubber wellington boots...**

**Photos by Ron Pownall**

*August 14th — Stuttgart, Germany:* We flew to Stuttgart in our charter plane, and after going through German customs (where the cops have machine guns and straight faces) we checked into - you guessed it — the Holiday Inn, Stuttgart. More abuse — and that became the road crew's tour motto. German food is unmentionable. We got in late, so we barely had time to get ready to leave for the show. This time we all had separate cars; Paul, Joe and I got lost on the way to the show because our driver didn't have directions. He also didn't speak English, so Paul proceeded to swear at him. We finally arrived to find more mud, more cold air, no toilets, and this time — for an added attraction — intermittent lights and power in the dressing and tuning



The author at work.



Kids were holding signs that said, "San Francisco Follows You Everywhere".

trailers. We were all issued little flashlights as we stumbled through the mud. The audience was half American G.I.'s who were very muddy but big fans of the band and up for the show. The band got encores — played great, and everyone went back to the Holiday Inn cold, muddy, and once again dazed.

*August 15th — Hamburg, Germany:* After two days off, we flew to Hamburg, went through the usual German customs again — within the country — (because they like to be a pain). They made us tag our bags, searched us to make sure we wouldn't hijack ourselves, etc. None of them even smiled and it seemed like prison procedure (although I've never been in the can). We even needed boarding passes which Kelly had to have made. We stayed in the Hamburg Plaza, nothing like the one in New York. The morning of the show we ordered breakfast from room service — we thought we were safe with poached eggs. We took a bite, and promptly ran to the bathroom. They had poached them in vinegar.

The band played in a place called Audimax, which looked like a high school auditorium. This time the audience was all Germans (no G.I.s). At least it was a relief to be inside, away from the rain, mud and cold. (That was the weather for the entire trip). For the fun of it, Joe wore two guitars onstage, one in back and one in front. The audience looked like they were having convulsions or eating too much German food. But they loved the band, even "Draw The Line" from the new, unreleased album. After the encore we all went on our "merry" way.

*August 18th — Live Radio Interview for four hours; Koln, Germany:* The band had the day off but we had to fly to Koln so Joe and Steven could do a live radio interview. After CBS Germany picked us up at the airport and poisoned us in a typically German restaurant, we proceeded to the radio station where Joe and Steven were talked at by an idiot D.J. who immediately caught Joe's graces by calling him "John". Joe told him to read the names on the backs of the albums and the vibes went from bad to worse. He asked inane questions like, "What do the words in 'Rats in the Cellar' really mean?" After one of the idiot disc spinners asked Joe how much money he made a night, Joe almost came to physical blows with the guy, but since it was live he decided on a verbal argument instead. Joe said it was hard to defend his art with a language barrier. The D.J. didn't seem to think there was one, and then Joe said loudly he still thought there was.

One of the jerks left the room after he had a small spat in German with the other J.D., I Mean D.J. or J.J. (jerky jocky). They conducted this "live" show in this fashion:

They would ask the guys a question in English, then translate the question into German. The guys would answer in English and then he'd translate again. Each question took fifteen minutes. The

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THE HIT PARADER
INTERVIEW

by Lisa Robinson

# LINDA RONSTADT

"Every single one of us went through amazing changes and we all got an education."

*In the midst of her recent tour, just before her latest LP, "Simple Dreams" went platinum, Linda Ronstadt reflected on how it's all been going this time.*

*Lisa: How's it been on the road? Did you get sick or something?*
*Linda:* I was sick last summer with real bad flu. You know me, I don't get sick, I hadn't been sick in five years. And I didn't go to bed and it turned into strep, and then got complicated by allergies. I got some weird shot for the allergy and that screwed up all my natural cycles. I got all kinds of female complications from that and it all went nuts at once. On top of all that, this is a new band and the new kind of adjusting we had to do was real intense.

This is an amazing band, it's the best band I've ever had. Also, it's an amazing group of people. Everybody is real intense, and also, everybody's real out front. It was very hard on me. Every single one of us went through amazing changes and we all got an education. All of us had to look at the best and the worst sides of ourselves. Mainly me.
*Lisa: Don't you go through this every time you tour?*
*Linda:* Yes, you do every time, but to varying degrees depending on how intense the personalities are who are involved. And, as good as the music was, it was difficult for us all to adjust to.
*Lisa: Is it totally new, or do you have some of the old guys with you?*
*Linda:* Oh, I have three of the old guys, but then I have these two New York guys. And so it was a little bit like New York and LA lifestyles adjusting to each other. The band's gotten incredibly close, everybody's real tight now. Instead of being polite and just getting along, amazing friendships have developed from it.
*Lisa: You know, the last time we talked you said you always have this relationship with the band where you have to give a little bit of yourself to all of them, you know — pay attention to all the band members and so forth...*
*Linda:* Well this time it just happened faster and a lot more intensely. And the other thing is, I was worrying too much. You know I just take it personally if I feel that someone isn't completely happy all the time. Regardless of whether it has anything to do with the tour or whether it's something outside of the tour. I'm always sort of terrified that people aren't happy in the tour.
*Lisa: Do you still get nervous on stage and stuff?*
*Linda:* OH GOD!!
*Lisa: Last time you said you had to get drunk to get out there...*
*Linda:* Well I got drunk for one show. I can't drink a lot. I'm allergic to it. So I just got drunk for one show and it made the fear of it go away. But I couldn't do that on this tour. I was too sick and I couldn't do anything. So I just had to contend with my nerves and eventually it went away.
*Lisa: You've been acclaimed as the top female singer in the country, all these awards and so forth. How do you relate*

**"Instead of just being polite or just getting along, amazing friendships have developed."**

*to all that? Does it give you pleasure? Make you nervous?*

*Linda:* Mostly I don't relate to it, and when I do think about it, it just makes me more nervous. You know, cause it's something to kind of live up to. And when I feel weak, I don't think I can. Everybody goes through cycles of weakness and strength in their lives. At the beginning of this tour it was just very unusual circumstances and everything sort of went wrong at once. But the fact that we did get through it with flying colors — and I mean flying colors — it just made me real reinforced in terms of the personalities on the tour and the fact that everybody has human feelings.

*Lisa: Did you take any time off before you did the album and before the tour?*

*Linda:* I came home with six months off and I was going to stay home, but I went to New York and just hung out. When I was in New York playing I really worked harder at playing and having fun than I did when I was working. I would come back from New York just exhausted ... but it was fun. And from that I got so much input. I got this whole album together, all the ideas for the concept of the album and the tour, and what the whole focus of it was. Also, I met these New York musicians there ... so even when I was in New York playing, I brought home enormous amounts of stuff to put back into my work from that. I don't know what I'd do with six months really off. I can't sit around and do nothing, it drives me crazy. I really have a hard time with an unstructured existence.

*Lisa: I thought you wanted to start writing songs more, why didn't you for this album?*

*Linda:* Well, like I've said before, I don't really consider myself a songwriter, I was really amazed I wrote that song. That's not really something that I do. Some people sit down every day and they write, but I don't do that. I have a few ideas cooking, but my goal in life is not to be a songwriter. The fact that I wrote a song was like an added bonus in my life. But something pretty intense has to happen and it's got to be something I can write about in pretty specific terms. That whole combination of events has to happen in order for me to write a song. I just don't have the kind of craftsmanship that a writer would have to have to construct things out of every day experiences, in a way that makes it real interesting. I mean Paul Simon is the most gifted at that. He can write songs outside of his own experience so eloquently.

*Lisa: How has the music been on this tour? I heard it was more rock and roll...*

*Linda:* It's more rock and roll, but it's just the best band I've ever had. The level of musicianship is so high. This band is really exceptional. I was worried at first, because Dan Grolnick loves jazz, you know, and he can play so much more stuff than the stuff he plays in my music. And I worried a lot that he would feel frustrated. But in fact, in his own words, what a great musician always searches for is

*(continued on page 58)*

Andrew Kent/Mirage 1977

**"I have a real hard time with an unstructured existence."**

ALTA LOMA RD.
SUNSET BLVD.

AMERICAN
BLUEJACKETS

# "What CHEAP TRICK Song Is Hit Parader Gonna Print In The Back Of The Magazine?"

## AN INTERVIEW WITH CHEAP TRICK'S RICK NIELSON

by Jim Girard

**Cheap Trick's energies are new, their music is new, and their attitude about what they do is ultimately refreshing...**

Cheap Trick are a relatively new band. Their energies are new, their music is new and their attitude toward what they do is ultimately refreshing. Their second album, CHEAP TRICK IN COLOR, shows them among the strongest rockers making music today.

The image of the band is imaginative — to say the very least. Lead guitarist and chief writer for the band, Rick Nielsen, is the loony looking giant in the baseball hat (brim always turned up) and the Stan Laurel expression. Drummer Bun E. Carlos says he hails from Venezuela, but looks more like a copy boy for a large metropolitan newspaper in the 1930s; he wears suspenders, an ever - present white shirt with loosened tie and wire - rimmed glasses.

The other half of the band is slightly more "conventional" looking (by rock star standards that is). Bassist Tom Petersson and vocalist Robin Zander are great looking and sexy (according to the large number of girls who were swooning over them at a recent record store appearance the band did in Cleveland).

And the music. That's something else entirely. Songs like "Downed" carry a really strong teen message. The band has traces of Beatles, Stones and Sparks in their unique sound. Rick Nielsen is responsible for all of the band's music and he's dead serious about making Cheap Trick not only a clever concept band that works onstage (which it does), but also a well - respected recording group that sells records.

CHEAP TRICK IN COLOR is a fine collection of short, tight and rocking little numbers. Nielsen is to Cheap Trick what Townshend is to The Who; his ideas keep the band from getting staid and too serious about itself.

In his recent *Hit Parader* interview, the first thing Rick Nielsen wanted to know was: "What Cheap Trick song is Hit Parader gonna print in the back of the

**Color Photos By Chuck Krall**

magazine?" During our talk, Nielsen showed all the signs of not only being an intelligent and serious musician and writer, but also a die-hard rock and roll fanatic. He *really* wants to get his lyrics printed in the back pages of this magazine!

I began talking to Nielsen about the image of the band. Of course the press has had a field day with them and their looks did get them a lot of initial attention.

"A lot of people say: 'How'd you guys get this image stuff together?' Look; how could we have worked it out? We didn't. You know we got a fan letter yesterday that said something to the effect that we were the first group in the 70s that didn't have a singer who doesn't look like Mick Jagger. I never thought of that, but one of our fans did.

"Other people say: 'Gee, where'd ya get that good lookin' blond guy to sing for you?' Well, you can't put a guy like Robin Zander together. Obviously, Robin and Tom look the way they look. Robin just happens to have a great voice too and Tom is a great bassist. For that matter Bun E.'s been in road shows and tours before and he's looked just the same for years. Me too,' is how Rick Nielsen explains it.

Nielsen continues with further observations on Cheap Trick's image: "I think that our image helps us out because it sets us apart from other groups. It never was a conscious thing where we said: 'You're gonna dress like this and you're gonna look like that though. That can't happen. To have people playing and being in a group and to be serious about what we're doing, you can't force an issue like that. For sure."

One thing that really puzzled me about the band is how they have toured and worked nonstop from the time their debut album, CHEAP TRICK, was released last year on Epic.

"It's just been working great," Nielsen says happily.

"We've been doing the obvious things to get our name across: telephone interviews, in-store appearances, radio shows and everything else. We're working hard, but we worked 300 nights a year before we ever signed a contract, you know. Yeah, we played all over and we were playing in California twice a year before we had a record label. That's what you have to do; I couldn't just sit around and wait for something and wish we were doing this or that. We've always known that we had to promote and try everything. It isn't like someone at CBS told us what to do to make it," a serious Nielsen says.

Cheap Trick is not Rick Nielsen's first professional group. Several years ago, he belonged to a band called Fuse which had an album on Epic. The band based itself out of the Madison, Wisconsin and Chicago areas and did little touring. As a result, Nielsen is hesitant to mention Fuse to those who do not already know about them. "It's not like we were The Rolling Stones, ya know," he chides me.

Nielsen adds: "I don't think it really

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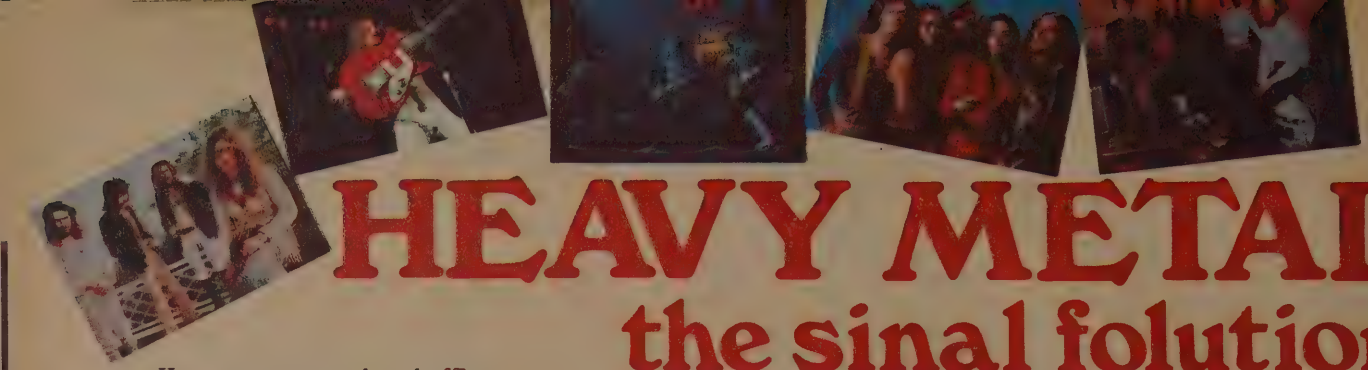
**The music is something else entirely ... some songs, like "Downed" carry a strong teen message...**



# HEAVY METAL
## the sinal folution

**by Lester Bangs**

Hey, want your ass bored off?

Good, because this is gonna be an article on the rise and fall of Heavy Metal rock, a genre proliferating at the cleavages of the decades but now sadly in a state of disrepair if not downright disintegration for reasons which will shortly become obvious. You will be bored not from the reading of this article, but its results.

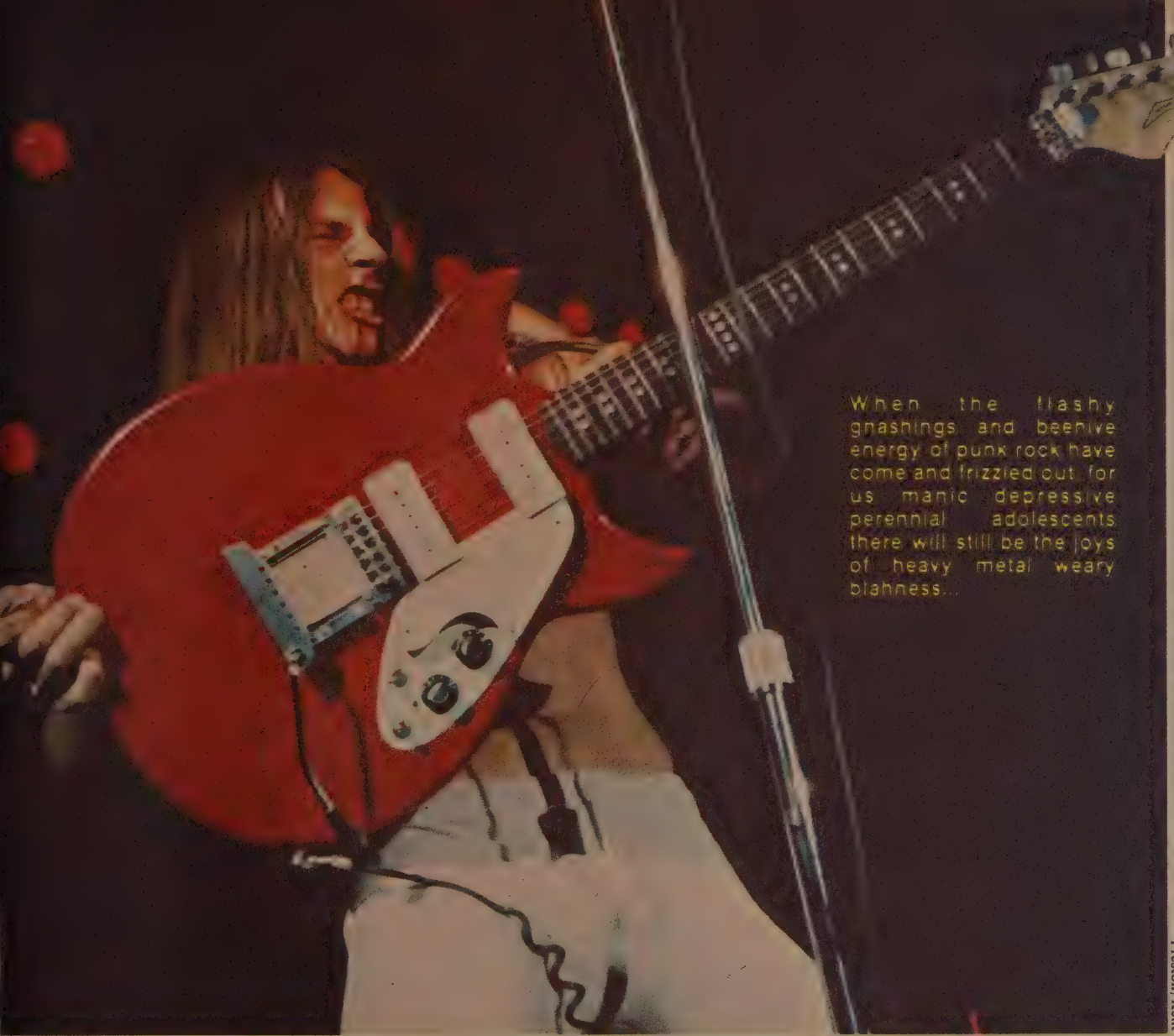
See, my dreary task around here is taking all this rock stuff and making it fun, which obviously is easy if all you have to do is write about somebody getting their face slashed or stomped in because of their hair and clothing style. That kind of thing is enough to make you think the Sixties are back again, and as we all know because we have been told so repeatedly the Sixites were nothing but FUN FUN FUN.

Heavy metal, on the other hand, is (was) quintessential Seventies (I'm sure you all remember that deadasse decade) music: drab, oppressive, leaden, deadening, tired, thudding, plodding, boring, hold on a second Mr. Roget, I'm sinking in the bog. That's why you're gonna get your ass bored off, because since like I said, it's my job to make rock 'n' roll fun (grunt, sweat, groan), after reading this article you're just gonna have to run out and snarf up albums by all the groups mentioned herein, and I guarantee they will bore you to death.

On the other hand, it has occurred to me that you want to die, so I will proceed in my work with alacrity and even a certain zest. I mean, when Hit Parader called me up and assigned me this article, I coulda shot back something like "Heavy metal? And *me* writing about it? Isn't that kinda doubly redundant?" (There were no Sex Pistols around at the cleavage of the decades, see, and I had to write about *something*, so I ground out 739 articles in the month of May 1972 alone on various heavy metal groups.)

But I didn't say a damn thing, because I realized that redundancy is at the absolute heart of heavy metal. HM freaks *love* it, it's their bread and roses too; I mean, if you think punk bands are two and three chord monotonous, you haven't *lived* till you've supped on, say, Bloodrock. Wretched excess of the same old thing is the name of the game, bud, and if you don't dig it, well sorry but it's like trying to tell a stranger about chloral hydrate.

Plus which even though it's old hat, I see no reason why we shouldn't have a heavy metal revival here and now, today, because when previous have we ever felt


When the flashy gnashings and beehive energy of punk rock have come and frizzled out for us manic depressive perennial adolescents there will still be the joys of heavy metal weary blahness...

Preston/Kent

so immaculately wretched (excess is something else altogether; *repress* is more like it)? Right, nobody wants to be a hodad and I don't know a single soul on either side of the Atlantic who will cop to not feeling wretched. It's like I said to my friend Bob Quine of Richard Hell's Voidoids one day, "Do you get depressed a lot?"

And he said, "Sure, whaddaya think I am, a *moron?*" So, for he and I and the rest of the army of manic - depressive perennial adolescents, there will still be the joys of heavy metal weary blahness for its own sake when the flashy gnashings and beehive energy of punk have come and fizzled out (bound to happen someday, you know, and then *you'll* be the Teds decrying and/or whomping tail on whatever's next).

I give you a representative sampling of song titles from heavy metal albums by the genre's acknowledged punjabs: "Paranoid," "Killing Yourself to Live," "Wicked World," "Wheels of Confusion," "Don't Start (Too Late)," "Children of the Grave," "Into the Void," "Hand of Doom" (Black Sabbath); "Paranoid" (a completely different song from B.S.'s!), "Aimless Lady," "Nothing is the Same," "Winter and My Soul," "Inside Looking Out," "In Need" (Grand Funk Railroad); "Wicked Truth," "Fallin'," "Dier Not a Lover," "D. ((ead)) O. ((n)) A. ((rrival))," "Melvin Laid an Egg," "It's a Sad World," "Hangman's Dance" (Bloodrock); "Bloodsucker," "Into the Fire," "Living Wreck" (Deep Purple).

I mean, just writing that list made me exhausted, not to mention depressed. Heavy metal music in its finest flower had one central, obvious message: *There is no hope.* Whatever you do, *you can't win.* The world is run by war pigs who have turned you into human dogs and you must accept your fate as ignominiously as you possibly can. It was, in America at least, more or less the residue of Vietnam and all that stuff, but it was really a worldwide sentiment, and in that sense obviously the heavy metal Cassandras of bombast differed from the punks, who may scream of no future but at least are determined to go out kicking and flailing. HM freaks just wanted to forget the whole fucking mess, man; they were, in a word, passive.

You'll notice I'm excluding certain obvious names from this list. That's because I'm a purist about my sludgepots. Groups like the MC5, Stooges and Blue Oyster Cult never really fit in with the rank and file heavy metal crowd because their program was high energy and, in the Stooges' case, a more aggressive brand of nihilism. Grand Funk pretended to energy and positivism, but even when they were reassuring their fans with songs like "I'm Your Captain," they sounded tired as hell. After all, Terry Knight marketed them on the premise that the generation they represented was taking its "final voyage through a dying world."

The message of the Five and the Stooges was GO BERSERK, and significantly it is their music that has survived the apathy and nullness of the Seventies to fuel the coming renaissance (wait, cross that out, can't have words like "renaissance" in heavy metal articles or somebody might start to get *ideas*...) I mean, how many bands do you see around now who've been influenced by

**Drab, oppressive, leaden, deadening, tired, thudding, plodding, boring?**

Grand Funk and Black Sabbath? Perhaps leading to the conclusion that if you tell people there is no hope they're just liable to believe you.

That's why I submit that there was no such thing as heavy metal after the year 1972. Look what Grand Funk did: went on to record things like "Bad Time (For Bein' in Love)," which I mistook for a Chicago song the first time I heard it, and a series of slickly respectable and totally forgettable albums like *All the Girls in the World Beware,* losing legions more fans with every dollop of proficiency they gained, until they had to break up and now Mark Farner is recording a solo album produced by Ezrinite Dick Wagner.

Grand Funk were only any good when they sounded like shit and played to the squalor of the "brothers and sisters" in their audience, and Terry Knight was right (about what I'm not sure, but I know he was right). As for Black Sabbath, they have been making the same album since 1972, and even *Black Sabbath Vol. 4,* which came out in the autumn of that year, did not match the draggy grandeur of their first three sets.

As for more recent entries like Aerosmith and Kiss, they may play the same chords but they're really show bands, part of the superstar syndrome. Grand Funk and Black Sabbath appealed to their audiences by their very anonymity — Mark, Don & Mel: "Look, we're just three nonentities — just like you! Nothin' special about us, folks!" Aerosmith are presented as glamorous even though they're not, and Kiss are the Saturday morning cartoons; the crucial thing is that both are presented as stars, Faces that cross over somewhat into the mainstream of the cult of generalized celebrity - worship which is far larger right now than the cult of rock 'n' roll. (Jees, remember Lennon saying "We're more popular than Jesus" — wonder what that makes Farrah Fawcett - Majors?).

Even a group like Starz has a lead singer who goes out with a Mick Jagger jumpsuit and sash. And since it seems that in rock 'n' roll the extra - musical accoutrements are always at least as important as the actual music, we must recognize that today's heavy metal groups have nothing in common with those of the Golden (or maybe Bronze) age.

As for that age, well: It was the worst of times, it was the worst of times. Everybody was taking downs by the handful (everybody that wasn't a James Taylor *pussy,* that is; no wait, come to think of it, James himself...), the Stones declared their groggy confusion in *Exile on Main Street,* and one of the biggest hit singles of the season was War's "Slippin' into Darkness." Led Zeppelin had released their masterpiece last year, wouldn't release anything this year, and would begin their decline next year with *Houses of the Holy.*

Nixon was on his way to re-election, Dylan was staying down on the farm and keeping his mouth shut, the Movement finished itself off in 1971, Don McLean had just told everybody that rock 'n' roll was dead in "American Pie" and by now the radio had made sure everybody was sick of that song too, Sly had announced his own torpid disintegration in *There's a Riot Goin' On,* Neil Young was selling out for a "Heart of Gold," America was riding "A Horse With No Name," the Concert For Bangla Desh had fed a few Asians (maybe) and ripped off a whole lot of American record buyers, "Candy Man" by Sammy Davis, Jr. became the Number One song in America, it seemed like the war in Vietnam was never going to end, Stephen Stills asked everybody to shell out eight bucks for *Manassas,* John & Yoko hit their nadir with *Sometime in New York City,* Michael Jackson was singing a love song to a rat, and Curtis Mayfield had a comeback with a hit about a dead junkie. In short, just about everything sucked, and what little didn't suck was intensely negative.

Only, perhaps, in just such a gloomy atmosphere as this could heavy metal truly thrive. Look, Kraftwerk may mouth off mucho about how their machines are ac-

Kevin Goff

**Wretched excess of the same old thing is the name of the game...**

tually playing them instead of vice versa, but you don't see Kraftwerk's machines crushing them to caterwauling bits! It's all a lotta goddam mood music! Computers don't roar like famished beasts, they *tinkle* like the puny clockwork persimmons they are. Heavy metal was rock AS technology AS total oppression at apogee — that's why Funk, Sabbath and Purple were deafening and Kiss aren't.

When Cream, bluesbustin' forefathers of HM, sang about "Doin' That Scrapyard Thing," what do you think they were talking about? Have you ever actually *been* in a scrapyard? (Sure you have, a human one, if you ever attended a Black Sabbath concert.) Have you ever seen an automobile smashed into a solid metal bale? Well, that's what it *felt* like to

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## AEROSMITH

*(continued from page 28)*

"live press conference" did not flow. And who knows what he was translating since we had no translator with us and the guy had no expression on his face the entire time. Before we knew it, we were at the airport again, on our way to Munich and at the airport we noticed the "Imbiss Snackbar". Steven enlightened us to the fact that you had to be an "imbossile" to eat there ... On to Munich.

*Friday, August 19th — Munich, Germany:* Inside once again, in a place called Circuskrone. You guessed it, it's where they have the circus (lovely aroma). The kids were going crazy. One kid was holding a sign "San Francisco Follows You Everywhere". They were also flashing the peace sign during the entire show; you remember that hand signal from the late sixties? They were attempting to jump on the stage, but one glare from Kelly in his Royal Kaanapali, Hawaii golf shirt and they retreated. Rabbit was rapidly shifting Joe's many guitars from stand to stand to hand. Joe made bombing sounds during his guitar solo and then shoved the guitar between the amps. The audience even lit matches like Philadelphia. (But they didn't have those green plastic things.) We even found a great Chinese restaurant after.

*August 20th — Frankfurt, Germany;* Flew to Frankfurt after playing the highly unsuccessful German customs game. We all drove in a bus to this one. Driving to this place was like a Disneyland ride. The festival site was on top of a mountain, on the Rhine River. There were lots of real castles all the way up this mountain. Halfway up, the bus driver stopped and turned the ignition off. There was a car blocking our way. Kelly, Ricky and Michael (security guards) picked up the car and placed it in a ditch, and we were mobile again. It was 1:40 A.M. when the band finally went on. It was literally freezing — about 30 degrees, and of course, muddy and damp.

The bathrooms were inept as well. I was wearing gloves as well as two sweaters and a jacket. Even the crew were wearing jackets. The band discussed the possibility of space heaters and thermal underwear. The security guards at the festival were U.S. Army M.P.s, complete with uniforms, shiny boots, and loaded guns. (All kinds, usually two or three per guy.) We couldn't believe the audience had been there since 10 A.M. It was so cold Steven's voice snapped three - quarters of the way through the set and he started spitting up blood. So we went back to the hotel. The doctor said he was O.K. but needed rest - (maybe his tonsils were cold?).

**The backstage area featured a goat for milk and an unidentified animal rotating over a spit...**

We stayed in Frankfurt the next day so Steven could rest. Joe and I went out Sunday night with Bambi, a German guy we met last time. He took us to his friend's club ("Why Not Club") where we finally had a decent steak. Some lunatic was hanging out in the lobby threatening to rob Kelly. The security guards, road crew and Kelly argued over who would throw him out the window — but the cops arrested him. We all watched the armed forces TV station which had two year old "Rhodas", "Good Times", "Mash", etc. (all in black and white) but they were welcome. 'Maybe even "Give Us This Day". No, I guess not...). The band cancelled the two afternoon shows in Sweden because of Steven's throat and the snow skiing conditions there.

*August 23rd — Flew to England for Reading Festival:* We all gladly flew to England where the sun was out when we landed. The band was spread out all over town; some were at the Mayfair Hotel, some at Blakes, and Joe and I stayed at Tony Stevens' condominium. (Tony played bass in Savoy Brown, Foghat, now is in a TV series called "Rock Follies" and has a new band called Nobody's Business.) That night we went for curry. The next night we went to Tramps, a trendy club where they do fresh squeezed orange juice. Tony, Joe and I ran into Kenny Jones from the Small Faces. The first thing he asked Joe was "Are you still scraping the mud off?"

*August 25th and 26th:* Thursday and Friday we shopped during the day and Joe put down some guitar tracks for "Draw The Line" in George Martin's Air Studios. Richard Cole (Zeppelin's tour manager in case you've been out of the country) came along to visit and performed some cabaret. So did Brian May (Queen's guitarist), and assorted other friends. The second night we were there, Henry (Smith, assistant tour director) and I were answering phones at the desk. They have one lobby where all four studios get to make their calls. Henry and I would answer them all and they'd usually be for us. The band was up for Reading.

*Saturday, August 27th — Reading Festival:* Minimal mud. (I think we were getting used to it.) The band was great. The audience *loved* them. They were even yelling and screaming (not the typical conservative English crowd). And Aerosmith isn't even a "punk" band (not a tear or safety pin in sight). Brian and Roger from Queen came in white shoes and velvet (bad mistake). Us experienced mud wallowers knew enough not to. Tony wore white shoes, too. The dressing room was a two story bus, the bottom level a bar (too bad Lisa wasn't there), the top level a buffet *(Ed. note: Too bad Lisa wasn't there...)*

The whole bus was catered by a local pub and very tasty. Joe did a bunch of taped interviews before and after the show for a bunch of countries. I noticed

**They even made us tag our luggage and searched us to be sure that we wouldn't hijack ourselves.**

they didn't have little Sonys like Lisa, and the Japanese interviewers still cart reel to reel tape recorders with mikes. Very bulky and unchic. The audience could have been American they made so much noise, complete with signs. It was almost like Houston. They even yelled after "Draw The Line". the band appreciated American sounding words, but after what they'd been through, they certainly deserved it. Roger and Tony said they were surprised the crowd was so vocal. Went for a last curry. Watched all of Tony's Betamax cassettes that we can't have here.

*August 28th — Flew home:* Breezed through customs. They didn't even look in my purse, let alone our luggage. We got into the limo to go home. Were we really there?? Another ... *culture shock!*

*EPILOG:* The band played incredibly, in spite of the worst conditions ever, anywhere, of any band, any tour, any year. (I'll take bets.) And the crew was so together and managed to smile. On the plane I asked the people who were awake to sum it all up in a few words:

*Joe Perry:* Rotten place to visit and I would not want to live there.
*Steven Tyler:* Poorly run. Shades of ineptitude.
*Tom Hamilton:* War zone.
*Brad Whitford:* It was a nice vacation. I can't wait to go back to work.
*Joey Kramer:* I'm sick and I want to go home. □

**We trudged back dazed, muddy and freezing to the Holiday Inn.**


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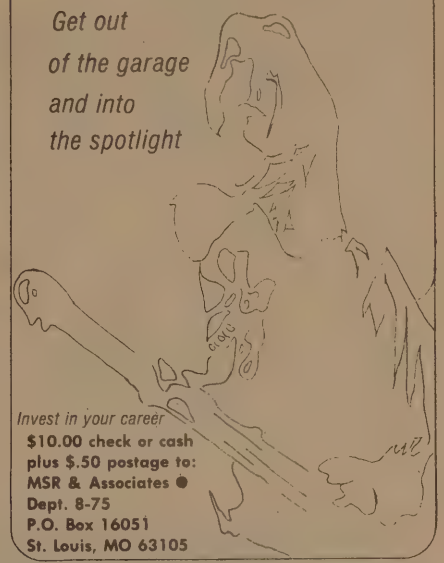

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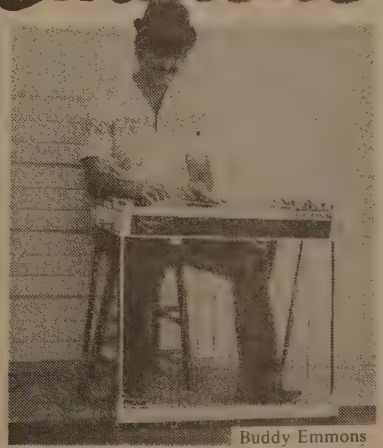

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## BE-BOP DELUXE

*(continued from page 12)*

*HP: Do you think that you work better under pressure?*
*Bill:* I wouldn't have said so at the time. I think it depends on what kind of mood I'm in. There would have been a time when I would have said no, I don't work well when I'm under pressure and I certainly didn't feel very well working under the pressure of having to do all those songs in four weeks. At the end of it I was a bit of a human wreck but I think that session has produced some of the best songs I've ever done and the whole band agreed when they heard them.
*HP: Why do you think they turned out so much better than the earlier ones?*
*Bill:* I think I'm learning all the time. Each day I find new things to say and new ways of approaching writing. I don't think any musician ever stops learning his instrument as you develop through the years you find new chords and harmonic changes — so things just grow. A lot of people don't do that and I've seen them deteriorate after two albums. But I think with us, every album has been a definite improvement over the one before. Not just in terms of it being better but each time it's gotten more mature and positive.
*HP: When did you form the band?*
*Bill:* It goes back a long while, because when we recorded our first album, "Axe Victim," (originally released only in England) Be Bop was a different band altogether ... just myself and four guys from my hometown back in Yorkshire. We were a semi-pro band at the time but when we signed a recording deal with EMI we became professional overnight and we had to go out on the road to promote our first album. None of us had ever really played outside our own area before and it didn't work out very well because the other guys had a very immature approach to life on the road. When I realized that it wasn't going to go as far as it should with those people, I knew I had to split up the band.

It was really difficult though because I was very close to them — I'd known them almost all my life. I kept putting it off but I finally had to do it. After we split, I met our drummer, Simon Fox through two guys from Cockney Rebel who played with us for a brief time. Then, after they split, Simon and I stayed together. Charlie Tumahai (on bass) joined us and we recorded "Futurama" as a three piece band. Andy Clarke came in (on keyboards) just after we released the second album.
*HP: Are they into writing at all?*
*Bill:* No — in the past they've had a certain amount of leeway to improvise their own parts and add ideas but when we analyzed the old material we found that we had gotten a little too tricky in some areas and perhaps had gotten away from the original concept of the songs. They might develop writing inclinations as time goes on but first of all, to write something you've got to feel that you have something in you that you want to get out – whether it's something big to say in capital letters or just a feeling you need to express in musical terms. And at the moment I get the feeling, although they've never come out and said it, that they're players first and foremost and their pleasure comes from the actual thing of playing.
*HP: What about you? Do you consider yourself a writer first, a player frist...*
*Bill:* For me, it's all connected. My great hero is Jean Cocteau, the French poet and filmmaker. He once said that he's been accused of jumping from branch to branch — but it's all in the same tree. And I think that all the different things I'm interested in are different branches but they too are all in the same tree. It's all part of the same creative process, you know.
*HP: How do you define your music?*
*Bill:* I would like to think of it as popular music that extends itself outside the boundaries that the media or radio play has limited it to. People say 'Oh yeah, this is progressive rock or it's ...' whatever. True music should have something that speaks to all people without compromising itself so it doesn't say 'Well, you're all idiots — therefore we're going to go na na na na na na' or 'You're all highbrow so we're going to fill it full of metaphors so you're going to have to decipher it.'

It should communicate a human spirit more than anything else. You should have a rainbow with every facet of the musical spectrum included. There's no reason why a 50 - year - old man or a 13 - year-old girl shouldn't be able to listen to our music and enjoy at least some of it. I'd love to say that Be Bop's ideal is to extend the boundaries of popular music but maybe that's just an idea. Some people might say we're just a rock band and maybe that's just what we are...
*HP: Do you change the show every night or does it remain pretty much the same?*
*Bill:* It stays the same but every guitar solo that I play is slightly different from night to night because I'm not the sort of person who sits down and says 'Okay, well on this song I've got so many bars of guitar solo — I'll just work out exactly what I'm going to do.'
*HP: Is it a problem keeping it exciting night after night?*
*Bill:* Yes, it is...
*HP: How do you deal with it?*
*Bill:* I don't know, I think the spark that makes one night better than another usually comes from the audience. If they're particularly warm ... or I'll say the right thing when I walk onstage — then we'll get an immediate *whamm* from the audience and that makes all the difference. That makes one night better and it inspires the music. But we've had nights where things have gone wrong for different reasons and the whole atmosphere just drops and it becomes just a repetition of what we've done in the past — nothing fresh at all. But every night can't be magic — it doesn't work that way at all, you know. The very nature of magic is that it's something very special. If it happened every night it would cease to be special. □

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## SLIP SLIDIN' AWAY

*(As recorded by Paul Simon)*

**PAUL SIMON**

**Slip slidin' away**
**Slip slidin' away**
**You know the nearer your destination**
**the more you're slip slidin' away.**

**I know a man, he came from my hometown**
**He wore his passion for his woman like a thorny crown**
**He said, "Delores, I live in fear**
**My love for you is so overpow'ring I'm afraid that I will disappear."**
**Slip slidin' away**
**Slip slidin' away**
**You know the nearer your destination**
**the more you're slip slidin' away.**

**I know a woman, became a wife**
**These are the very words she uses to describe her life**
**She said, "A good day ain't got no rain."**
**She said, "A bad day is when I lie in bed and think of things that might have been."**
**Slip slidin' away**
**Slip slidin' away**
**You know the nearer your destination**
**the more you're slip slidin' away.**

**And I know a father who had a son**
**He longed to tell him all the reasons for the things he'd done**
**He came a long way just to explain**
**He kissed his boy as he lay sleeping, then he turned around and headed home again.**
**Slip slidin' away**
**Slip slidin' away**
**You know the nearer your destination**
**the more you're slip slidin' away.**

**God only knows**
**God makes his plan**
**The information is unavailable to the mortal man**
**We work our jobs, collect our pay**
**Believe we are gliding down the highway when in fact we are slip slidin' away.**

**Slip slidin' away**
**Slip slidin' away**
**You know the nearer your destination**
**the more you're slip slidin' away**
**Slip slidin' away**
**You know the nearer your destination**
**the more you're slip slidin' away mm**
**Mm mm mm mm mm mm mm mm mm mm.**


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## POINT OF KNOW RETURN

*(As recorded by Kansas)*

**S. WALSH**
**P. EHART**
**R. STEINHARDT**

**I heard the men saying something**
**The captains tell they pay you well**
**And they say they need sailing men to**
**Show the way and leave today**
**Was it you that said "How long?"**
**They say the sea turns so dark that**
**You know it's time you see the sign**
**They say the point demons guard is**
**An ocean grave for all the brave**
**Was it you that said "How long, how long**
**How long to the point of know return?"**
**Your father, he said he needs you**
**Your mother, she said she loves you**
**Your brothers, they echo the words**
**"How far to the point of know return"**
**"Well, how long?"**
**Today I found a message floating**
**In the sea from you to me**
**You wrote that when you could see it**
**You cried with fear the point was near**
**Was it you that said "how long**
**To the point of know return."**


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## MY WAY

*(As recorded by Elvis Presley)*

PAUL ANKA
GILLES THIBAULT
J. REVAUX
C. FRANCOIS

And now the end is near and so I face the final curtain
My friend, I'll say it clear
I'll state my case of which I'm certain
I've lived a life that's full
I traveled each and ev'ry highway
And more, much more than this
I did it my way.

Regrets, I've had a few
But then again, too few to mention
I did what I had to do and saw it thru without exemption
I planned each chartered course, each careful step along the byway
And more, much more than this
I did it my way.

Yes, there were times, I'm sure you knew
When I bit off more than I could chew
But thru it all, when there was doubt
I ate it up and spit it out
I faced it all and I stood tall
And did it my way
I've loved, I've laughed and cried
I've had my fill, my share of losing
And now, as tears subside I find it all so amusing
To think I did all that, and may I say "Not in a shy way"
Oh no, oh no, not me, I did it my way.

For what is a man, what has he got
If not himself, then he has not
To say the things he truly feels
And not the words of one who kneels
The record shows I took the blows and did it my way.

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## WE ARE THE CHAMPIONS

*(As recorded by Queen)*

FREDDIE MERCURY

I've paid my dues time after time
I've done my sentence but committed no crime
And bad mistakes I've made a few
I've had myself, sand kicked in my face
But I've come through.

We are the champions my friend
And we'll keep on fighting til the end
We are the champions
We are the champions
No time for losers
'Cause we are the champions of the world.

I've taken my bows and my curtain calls
You've brought me fame and fortune
And everything that goes with it
I thank you all

But it's been no bed of roses
No pleasure cruise
I consider it a challenge
Before all the human race
And I ain't gonna lose.

We are the champions my friend
And we'll keep on fighting til the end
We are the champions
We are the champions
No time for losers
'Cause we are the champions of the world.

We are the champions my friend
And we'll keep on fighting til the end
We are the champions
We are the champions
No time for losers
'Cause we are the champions.

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## IT'S SO EASY

*(As recorded by Linda Ronstadt)*

BUDDY HOLLY
NORMAN PETTY

It's so easy to fall in love
It's so easy to fall in love.

People tell me love's for fools
So here I go breaking all of the rules.

It seems so easy (hum) so doggone easy
(Hum) It seems so easy
Where you're concerned my heart has learned
It's so easy to fall in love

It's so easy to fall in love.

Look into your heart and see
What your love book has set apart for me
It seems too easy (hum) so doggone easy
(Hum) It seems so easy
Where you're concerned my heart has learned
It's so easy to fall in love
It's so easy to fall in love.

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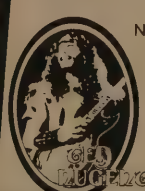

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## DRAW THE LINE

*(As recorded by Aerosmith)*

STEVEN TYLER
JOE PERRY

Checkmate honey
Beat you at your own damn game
No dice honey
I'm livin' on the astral plane.

Feet's on the ground
Head's goin' down the drain
Oh, heads I win
Tails you lose
To the never mind
When to draw the line.

An Indian summer
Kerry was all over the floor
She was a wet nap winner and
Rarely ever left the store.

She'd sing and dance all night
And wrong all the right out of me.

Oh, pass me the vial and
Cross your fingers
It don't take time
Nowhere to draw the line.

Hi-ho Silver
We was singin' all your cowboy songs
Oh, you told Kerry and
Promised her you wouldn't be long.

Heads I win
Tails you lose
Lord, it's such a crime
No dice honey
You're the salt
You're the queen of the brine.

Checkmate honey
You're the only one who's got to choose
When I draw the line.


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## GETTIN' READY FOR LOVE

*(As recorded by Diana Ross)*

TOM SNOW
FRANNIE GOLDE

I sit by the telephone waiting for you to call me
And when I'm alone in the night
The blues start to fall on me
Baby I'm waitin' for you
And all that's on my mind is what I'm goin' to do.

My friends say I'm crazy
And I'm wastin' my time on you
I'm breakin' the rules and I'm way out of line it's true
Baby one nite with you and they'd be goin' crazy too
I'm gettin' ready for love
Brand new start
Here's my heart
I'm gettin' ready for love
I can feel this time it's real.
All I keep thinkin' about is the way that you move me
And I'm thankin' my lucky starts that you do what you do to me
Baby the wonder of you has made the wonderful come true.

I'm gettin' ready for love
Brand new start
Here's my heart
I'm gettin' ready for love
I can feel this time it's real.
I'm under your spell of that I'm sure
You can tell
Sailin' along on a breeze
Ooh I'm flyin', ooh I'm skyin'.


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## SORRY DOESN'T ALWAYS MAKE IT RIGHT

*(As recorded by Gladys Knight & The Pips)*

PAM SAWYER
MICHAEL MASSER

No one ever loved you more
And you're all I'm living for
But now I'm screaming silently
It's so hard to believe you're not in love with me.

Baby, there's no easy way to hear the words "I'm sorry, I don't love you"
You tried to leave me once before
But felt so bad you let me love you more
And baby, there's no gentle way no tender sentimental way to leave me
You offer me your sympathy but I'm as lonely as can be
And sorry doesn't always make it right
No one ever loved you
So while you were trying to let go
I guess I didn't know.

Baby, there's no easy way to hear the words "I'm sorry, I don't love you"
You hurt me then apologize
You better go before I lose my pride
And baby, there's no gentle way no tender sentimental way to leave me
I wish that I could make you care
But all in love just isn't fair
And sorry doesn't always make it right
Now it's time for you to leave
It's so hard to believe you're not in love with me.


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## LET ME LIVE THE LIFE I LOVE

*(As recorded by Latimore)*

**BENNY LATIMORE**

**Let me live the life I love**
**'Cause I love the life I live**
**Let me live it to the bone**
**You don't like it, leave me alone**
**Freedom, I want freedom**
**I want freedom**
**That's what I want, that's what I need**

**I like to have a good time**
**Jump a little, talk a little**
**Drink a little wine**
**Freedom, freedom**
**I want freedom**
**That's what I want, that's what I need.**

**It's none of your bus'ness what I do**
**Don't worry 'bout me**
**I won't worry 'bout you**
**I want freedom, freedom**
**I want freedom**
**That's what I want, that's what I need.**

**I'm gonna have my fun**
**'Cause when you're dead you're done**
**If you can't read what page I'm on**
**Close the book, leave me alone**
**Let me live the life I love**
**'Cause I love the life I live**
**Let me live the life I love**
**'Cause I love the life I live**
**Let me live it to the bone.**

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## BELLE

*(As recorded by Al Green)*

**AL GREEN**
**FRED JORDAN**
**REUBEN FAIRFAX**

**Belle**
**The Lord and I've been friends for a very long time**
**Belle**
**Leaving him has never ever really crossed my mind**
**Let me say that you're one thing**
**I've never broke no vows**
**'Cause it's him that'll fool your heart**
**Ooh Belle**
**It's you I want but him I need**
**It seems so easy to me to try to act naturally**
**Let's not waste each other's time.**

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# *Somebody Finally Did It !*

Somebody actually built something every guitar player can use, and at a reasonable price, too. Think of it, a new line of special effect boxes, without batteries. The most expensive box sells for only $35. The rest are only $25 each. They're called "KIK Boxes"

No, they're not phase, or fuzz units, because those are only used for a few songs during a set. What are they? Well, they're basic, no nonsense, rugged, little boxes that let you do things with your old amplifier as if it were a brand new amplifier. KIK Boxes put in the features your amplifier company left off.

Like jumping back and forth between channels on your amplifier, using one channel for lead, and the second channel for rhythm. Or a Preset box that lets you drop back for rhythm, and blast out for lead, at the touch of a footswitch. Or a box that gives you stereo headphone monitoring with your old P.A. system. Or a four channel mixer, with level controls, in a box the size of a cigarette pack.

KIK Boxes are diecast aluminium, and measure only 4½" long by 2½" wide by 1" high.

Ask your music dealer to show you the entire line of KIK products. If he doesn't carry KIK, show him this ad. He'll probably thank you for it. Have him contact us, you'll both be glad you did. Your move.

KIK 6620 Whitsett ST North Hollywood, CA 91606

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## ON SALE NOW...

## AT LEADING MUSIC STORES...THROUGHOUT THE WORLD...AT

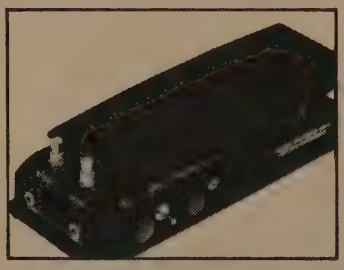
# Wholesale Prices

### INSTANT SWITCHING BETWEEN ACCESSORIES

The SWITCH BLADE is a simple switching device that enables a musician to get a tremendous amount of flexibility from his set-up. You can now get full use from your existing two-channel amp, switching between channels instantly. You can preset volume and tone (rhythm and lead) settings and switch them instantly. You can combine two channels with the flick of your foot. The switch can be used for switching instruments to two different stage amps in any combination. If you're using multiple electronic devices in combination settings, you probably have to tromp down on all of them to get the sound you want ... Well, save the rubber on your sole. The SWITCH BLADE enables you to pre-activate all your effects and switch your guitar or other instrument to either the interfaced effects or back to amp directly—instantly! using just one switch. The SWITCH BLADE never needs batteries—now, that's a switch!
5¼" x 3⅜" x 2¼" x 1½"

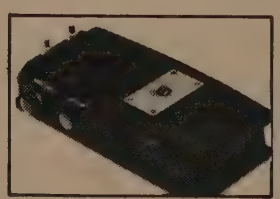
### GET RID OF UNWANTED NOISE

The SILENCER, a line noise eliminator or "noise gate," cuts out the hisses, hums, and other unwanted background noises produced by electric instruments and sound effects that can ruin a combo's stage presence. It operates on the principle that while most instruments and effects produce hisses and hums, this noise is at a much lower volume level than the music that is being played, and therefore not audible. However when an instrument idles, the extraneous noise is no longer masked by the music, and it becomes an up front sound. The SILENCER works like an extra hand on a master volume control. When the music starts it instantly turns up the volume; when the music stops, it instantly cuts the volume down to zero. The noise disappears.
5¼" x 3⅜" x 2¼" x 1½"



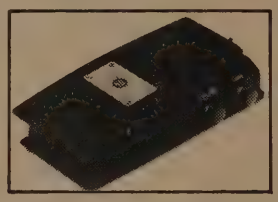
### THE QUEEN TRIGGERED WAH IS THE SUPREME ALL-FUNCTION WAH

Resonance control adjusts the wah from razor sharp to ultra-mellow. Low Pass or Band Pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency responses. Built-in Envelope Follower triggers automatic filter sweeps for today's popular synthesizer effects, which can be overlaid at the same time on a range of wah effects with complete versatility. Bass and Treble Boost controls provide for pumping lows and/or fine-pointed highs. Adjustable Q, Range, and Filters, as well as Trigger, give sounds from Tape Reverse Simulation to Hendrix to Shaft and beyond. Because of its unconventional voltage controlled filter design, the QUEEN has the low noise and smoothness of a light-operated pedal without its fragility or heavy power consumption. The QUEEN TRIGGERED WAH is fantastic with bass and keyboard as well as guitar.
13" x 6" x 3¾"



### A FUZZ WAH VOLUME PEDAL

The MUFF FUZZ CRYING TONE WAH WAH Pedal combines two of the most useful and popular guitar effects, fuzz and wah, with one of the most useful control functions, the volume pedal. This highly efficient unit is the offspring of the Big Daddy of fuzz tones, the BIG MUFF PI, and the durable dual function wah, the CRYING TONE pedal. Its capabilities include fuzz tone alone, wah alone, fuzz and wah combined, and any of these combined with volume control.
13" x 6" x 3¾"



### THE STURDIEST WAH IN THE BUSINESS

The CRYING TONE WAH WAH Pedal has many of the features players have been looking for...a 4-position Tone Bank that gives the player four ranges of the tone spectrum to sweep through as well as four different attacks; a Reverse switch so the player can sweep the frequencies in either direction, giving him an "aawaaw" as well as a "wahwah" effect; a Mode switch which deactivates the wah wah effect and converts it into a volume control pedal; and a greater sweep in the foot pedal itself, so the player really can get that "crying" tone or make his axe talk, the way Jimi Hendrix did. As a capper, this pedal with its sealed pots and metal bridges over pot shafts is the most ruggedly-built pedal of its kind—bar none!
13" x 6" x 3¾"

### SMALL STONE THE STATE OF THE ART PHASE SHIFTER

The most advanced Mini-Phaser available anywhere! Exclusive "Color" switch transforms the mellow, rolling, full-bodied milky phasing to the sweeping swooshy phasing made famous on early Jimi Hendrix recordings, and previously only available on special studio equipment. Rate dial sets the speed of the shift, from a slow swelling to vibrant warble. The SMALL STONE is highly efficient, having the lowest battery power drain of any popular phaser. Also it's AC/DC. Plug a 9V battery eliminator into the back and you run on AC only. Low noise, high quality, and fantastic effects make this a necessary addition to any guitar or keyboard. 5¼" x 3⅜" x 2¼" x 1½"

### FOR UNEQUALLED PHASER VERSATILITY

The BAD STONE Phase Shifter provides the professional musician with unequalled phaser versatility. Extra stages of phase shift plus a continuously variable Feedback control give your axe or voice a light touch of color, a pounding swoosh, or any sound in between. The Rate control will take you all the way from slow chorus rotation through vibrato into spacey ring modulation. The BAD STONE'S exclusive Manual Shift allows you to stop the sweep at any point for a whole range of new tone colors. You can sweep the phase shift in rhythm with your playing or for special accents or by foot with the HOT FOOT Universal Pedal. OR: Get the BAD STONE Phase Shifter Pedal model—all the features of the BAD STONE floor unit plus built-in foot-controlled phasing. Our heavy-duty pedal design places the Bypass and Auto-Manual footswitches forward of the pedal so as to avoid accidental switching during a hot solo. As an extra feature, the BAD STONE Pedal incorporates a Color switch for a choice of standard phasing or pitch-modulated vibrato. BAD STONE Box and Pedal both AC/DC.
BAD STONE Box 6¾" x 5½" x 2¼" x 1 5/16"
BAD STONE Pedal 13" x 6" x 3¾"

### ZIPPER: THE ULTIMATE ENVELOPE FOLLOWER

When it comes to synthesizer effects for guitar, the ZIPPER has it all...easily adjustable harmonic range and intensity...an LP-BP control switch to provide equalization...PLUS our unique Filter Form/Attack control with two fantastic and different contours: a sweep from low to high with a moderately fast return, or, for a real whipping synthesizer effect, a sweep from low to high, but snapping quickly back. The ZIPPER is especially refined because its wide range of effects are completely flexible and easily varied. This is possible because we have included the functional controls that are found in the envelope follower modules of expensive keyboard synthesizers, while maintaining the famous Electro-Harmonix quality and low price. The ZIPPER will also give your bass or clavinet these fantastic synthesizer sounds. AC/DC
6¾" x 5½" x 2¼" x 1 5/16"

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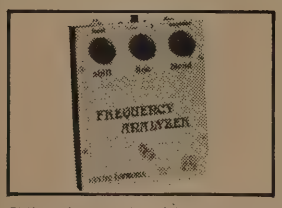
**FOR THREE DIFFERENT AUTOMATIC DEMONSTRATIONS, DIAL (212) 741-1797, (212) 741-1799, AND (212) 242-7799. IN ENGLAND, CALL 01-69-59988.**

# Wholesale Prices

## PUT ANY KNOB UNDER FOOT CONTROL

HOT FOOT Universal Pedal can turn any accessory, made by any manufacturer, into a foot pedal. How does it work? Simple. Just pull off the knob of the control you want to work with your foot and attach the screw at the end of HOT FOOT's flexible shaft and presto! you've got another effect under foot control! It's a simple invention, but brilliant. There are no electronics to worry about. No matter what new types of sound effects are created in the future, HOT FOOT will never become obsolete! Also comes in a HOT FOOT Universal PAN Pedal model, for special effects using two amplifiers or accessories.
13″ x 6″ x 3¾

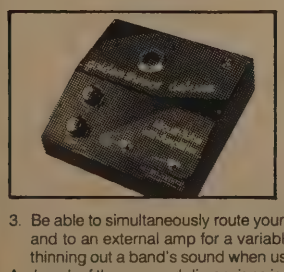



## STRETCH YOUR GUITAR NECK UP TO 19 FEET!

Try the effect that musicians in Europe like Kraftwerk are using. The FREQUENCY ANALYZER can compress the neck of a guitar down to two feet or stretch it up to nineteen feet. This highest-quality Ring Modulator available is a brilliant accessory for all brass and woodwind instruments. Blow horn through the FREQUENCY ANALYZER and out come three different horns in moving harmonies. Shift the frequencies of drums, cymbals, and hi-hats. Play any note on any piano, for example a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting on the dials. Blend your regular signal with the new shifted notes. Filter control allows you to sort out high frequency components. Set any harmonic multiple desired for an *avant-garde* sound.
6¾″ x 5½″ x 2¼″ x 1 5/16″

## GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible. GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. Its sharp but meaty sound can be produced with any strength amplifier.
6¾″ x 5″ x 3¼″; TUBE—6′ x ¼″



## MOUTH TUBE FLEXIBILITY WITH BUILT-IN MONITOR AMP

Now, using only one GOLDEN THROAT DELUXE, you can boost the range of your group *threefold*.

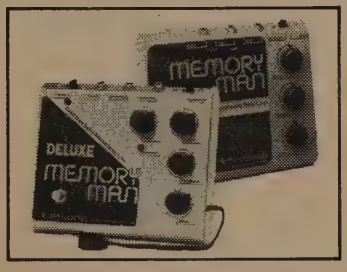
1. Enjoy the best mouth tube effects available by just plugging in—no need to touch a single speaker wire or disable your good guitar amp.
2. Get a 25 Watt RMS, 60 Watt peak auxiliary amp head with Volume and full-range active Tone controls.
3. Be able to simultaneously route your instrument input to the GOLDEN THROAT DELUXE and to an external amp for a variable blend of straight and tube sound. Puts an end to thinning out a band's sound when using mouth tube effects.

And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC,.
8½″ x 8″ x 3″ x 1½″

e-h

## E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by jive hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound through the OCTAVE MULTIPLEXER, plucked strings silkened into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT, DELUXE MEMORY MAN, DOCTOR Q., FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by *Village Voice* music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer, or you can send $3.00 to Electro-Harmonix Work Band, 27 West 23rd St., New York City 10010.




## OUR GREAT NEW ECHO/ ANALOG DELAY LINE

Until now all echo and reverb effects relied on moving parts—springs, tape loops, and other mechanical gear that could wear out or break right in the middle of your act. Delay effects depended on digital delay lines that were fine for the studio but too expensive and bulky for onstage use. Now our engineers have put all of these key effects into one durable, reasonably-priced footswitch unit through the development of state-of-the-art hybrid techniques.

Presenting MEMORY MAN DELUXE. Discriminating musicians welcome the superb totally-electronic echo unit you've been waiting for. Number one in features and performance. Slapback stage echo…repeating arpeggios…delayed split stereo…"bathtub" reverb…controlled feedback…vocal doubling—a range of effects effortlessly achieved that is truly astounding!

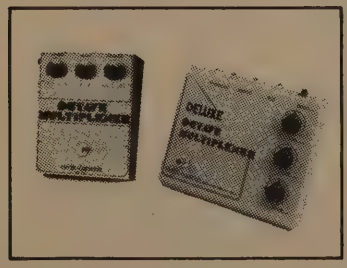
Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER® Noise Gate.

Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

- Wide range of Delay: 15 msec—4 sec.
- Wide frequency response. 10 Hz—100 kHz (Direct), 10 Hz—3KhZ (Echo) ±3db
- Infinite echo Repeats with minimum signal degradation
- Variable gain level control and overload indicator
- Dual outputs
- AC operation with power switch and indicator

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch.
8″ x 6¾″ x 6″ x 1½″




## DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with *no* false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure, deep organ bass. This device can explode the tonal capabilities of horns into the bass and baritone range. Makes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar/bass duets and answering bass runs.
AC only DELUXE 8″ x 6¾″ x 6″ x 1½″
AC-DC STANDARD 6¾″ x 5½″ x 2¼″ x 1 3/16″
AC-DC PEDAL 13″ x 6″ x 3¾″

# electro-harmonix

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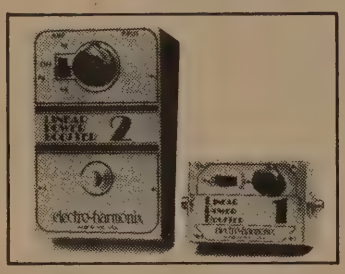
## SHOP AROUND!!! SHOP AROUND!!! SHOP AROUND!!!

# Wholesale Prices



### CONVERT YOUR AMP INTO A STACK OF AMPS

The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass, organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular instrument output to pre-set boosted output. • Increases guitar sustain. • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1, with a double male plug, will fit into into amp or instrument! LINEAR POWER BOOSTER-2 does the same dynamite job down on the floor.

LINEAR POWER BOOSTER-1—3" x 2" x 1⅛"
LINEAR POWER BOOSTER-2—5¼" x 3⅜" x 2¼" x 1½"

### TASTE AND FEEL EACH NOTE

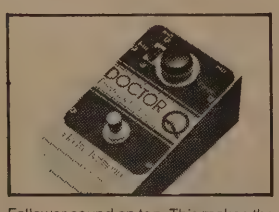
The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can taste and feel each note.

BIRD—3" x 2" x 1⅛"
TREE—5¼" x 3⅜" x 2¼" x 1½"

### PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15.

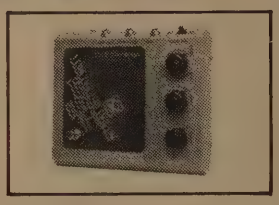
MOLE—3" x 2" x 1⅛" HOG'S FOOT—5¼" x 3⅜" x 2¼" x 1½"



### WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet.

5¼" x 3⅜" x 2¼" x 1½"



### NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments, with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar, and horn sections—in fact, any instrument—sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line, which generates *both* echo and flanging *at the same time*. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC.

8" x 6¾" x 6" x 1½"

### TRY HENDRIX' SWEET SUSTAIN

Jimi Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the harmonic content, from a sweet silvery liquid to razor sharp. AC/DC. 6¾" x 5½" x 2¼" x 1 5/16"

THE LITTLE BIG MUFF PI is a compact version of the famous Big Muff Pi favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC/DC. 5¼" x 3 ⅜ x 2¼" x 1½"

MUFF FUZZ—This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm 'n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1⅛"

### ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger/Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability, and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as "the best sounding of the flanging devices." Both units have a sweet, shimmering flange. Both gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!

DELUXE (AC): 8" x 6¾" x 6" x 1½"
STANDARD (DC or Adaptor): 6¾" x 5½" x 2¼" x 1 5/16"

### MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1⅛"

3" x 2" x 1⅛"

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### THE NOISE-FREE MULTI-PURPOSE ECHOFLANGER

You don't need a seat on the space shuttle to make interplanetary journeys. ECHOFLANGER can take you on the greatest variety of far-flung musical trips our analog circuit design team has ever chartered. Its four basic, switch-selectable modes are:

1. FLANGE—the first reasonably-priced *NOISE-FREE* Flange. A professionally smooth, studio quality, wide-range sweep with tuning, feedback, rate, and width controls.
2. SLAPBACK—a short delay, high-quality echo with variable delay time. Just as quiet as the Flange.
3. CHORUS—Slapback and Flange together, at the same time, for the totally new sound of a swirling, doubling galactic concert.
4. FILTER MATRIX—this true comb filter produces chime-like effects or can be swept manually for "custom" flanging.

These stunning sounds can be further modified by a Blend switch and dual outputs to produce "stage" echo and other enhanced effects. ECHOFLANGER features a broad dynamic range, wide frequency response, and virtual cancellation of "foldback" and other extraneous noise through companding circuitry. This makes the unit suitable for keyboards and synthesizer as well as guitar. Included in the handsome, nickel-plated chassis are LED power indicator and bypass footswitch. AC-powered.
8" x 6¼" x 6"

### THE DIRT ROAD SPECIAL

Now the pathfinders in powerful small amps are hitting the trail again with the AC-powered MIKE MATTHEWS' DIRT ROAD SPECIAL, named for its gritty funkiness, great power efficiency, and extreme durability. A built-in SMALL STONE (the world's most popular phase shifter) and CELESTION 12" speaker (the same one used in the famed Marshall 100-watt stack) in a sealed, infinite baffle cabinet make the DIRT ROAD SPECIAL truly unique. This amp belts out up to 25 Watts RMS and has as much as 60 Watts available for the peak transients essential to a really striking attack. Included are Volume and full-range active Tone controls, LED power indicator, and an exclusive Bite control to contour your sound to a fine, incisive presence. Built to take the bumps, it features materials carefully selected for their acoustic and structural properties, tough, textured vinyl covering, chrome corner hardware, and shock-mounted PC boards and control panel. Ideal for studio and club use.
24.5 lbs. 17¼" x 14¼" x 9¼"

### GUITAR SPEAKERS WITH FEELING

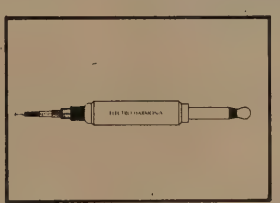
Do your speakers take out all the soul you put into your guitar playing? Then throw out those insensitive clunkers and replace them with genuine CELESTIONS. For years these speakers have been largely responsible for the characteristic sound of the Marshall amplifiers, as well as the early Vox amps used by the Beatles. This full, rich, sustaining guitar sound is heard in concert and on recordings by Eric Clapton, Jimi Hendrix, The Who, Dickey Betts & The Allman Brothers, Ritchie Blackmore, Kiss and countless other artists. CELESTION understands that a guitar speaker isn't just a reproducer of sound, but an integral part of the sound of the instrument itself. CELESTION speakers add warm frequency response and smoothly controlled harmonic distortion to give a total guitar sound that is fat, funky and harmonically rich. Precision made in Suffolk, England, the CELESTION speakers are exclusively distributed in the United States by Electro-Harmonix.
Available in 12" and 15" models for guitar, bass and P. A.

### THE 1ST GRAPHIC EQUALIZER FOR MUSICIANS WITH FEET

The new Electro-Harmonix TEN BAND GRAPHIC EQUALIZER includes a *footswitch* for instant changes between equalized and normal sound, a feature that is omitted on competitive units claiming to be musical instrument equalizers. An equalizer without a footswitch is practically useless in a live performance. The TEN BAND GRAPHIC EQUALIZER is a "super tone control" which can add punch to your bass without making it boomy, make your humbucking pickups sound like single coils, brighten up a muddy sounding electric piano, or add presence to vocals. With low noise, low distortion, and wide dynamic range, the TEN BAND GRAPHIC EQUALIZER is suitable for musical instruments, P. A. systems and tape recorders.
8" x 6¾" x 6" x 1½"

### SOUL PREACHER SAVES YOUR NOTE

Hallelujah! The SOUL PREACHER Compressor-Sustainer sings out with angelically sweet, enduring sustain. It's a heavenly clean, musician-designed dynamic-level processor featuring a full 40 db compression range. (That's right!) The PREACHER's output, sensitivity, and hi-boost controls give the musician a variety of playing options, including organ-like swells and the sharpest possible staccato attack. Cathedral-quality sound at a store-front price. (Yeah, Brother!) 9 volt battery or AC-adaptor powered.
5½" x 3⅛" x 2¼" x 1½"

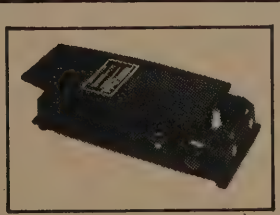


### MILITARY/COMPUTER CABLE: THE BEST IN THE WORLD

Our famous MILITARY/COMPUTER Cables are the finest available anywhere. They have become the standard for discriminating musicians because they are specifically designed for demanding professional use and incorporate premium materials and precision construction. All lengths from 3/4' to 100' are available; especially recommended is our SUPER HEAVY DUTY 25' Coiled Cable.

### A SINGLE SHORT DELAY

The compact SLAPBACK ECHO and STEREO SLAPBACK ECHO offer the musician one of the most useful features of our famous DELUXE MEMORY MAN at a fraction of the price. Featuring the latest in analog delay circuitry, they produce a single 80-millisecond delay for the spacious sound heard on guitar and vocal tracks by Creedence Clearwater. A Blend control allows mixing of the delay signal with the straight signal in any proportions desired. And both units have switchable noise filters. Direct and echo outputs are included on the STEREO SLAPBACK to allow external echo placement and blended STEREO also includes LED power indicator. AC-DC.
5¾" x 3⅜" x 2¼" x 1½"



### AND NOW, FOOT JIVE: THE TALKING PEDAL

From advanced research in speech synthesis, Electro-Harmonix has developed the TALKING PEDAL, a unique tool for the innovative musician. Its critically-tuned resonant filtering of instrument input creates the continuous vowel series "A-E-I-O-U" at given positions on the pedal sweep. Consonants can be created by the way you strike your guitar or other instrument. Besides foot-speech, superior wah and mouth-tube timbres are obtainable through variations in your playing techniques. The Sustain adjustment controls the degree of effect and also introduces a BIG MUFF-like sustain. AC or DC.
13" x 6" 3¾"

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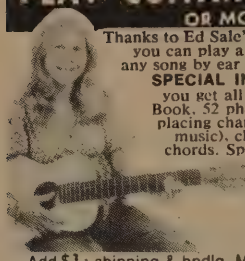

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## HEY, DEANIE

*(As recorded by Shaun Cassidy)*

ERIC CARMEN

Hey, Deanie, won't you come out tonight
The stars are dancing like diamonds in the moonlight
And we can never find a better time to fall in love
Oh, hey, Deanie won't you come out tonight
The summer's waitin', the moon is shinin' so bright
Hey, Deanie, you're the one I'm dreamin' of.

I was a fool for your love from the moment I saw you
Like a vision in the darkness of a thousand lost and lonely nights
But my heart threw away the key
I was blind as a man could be
Oh baby can't you help me see the light.

I stand accused I'm in league with the forces of darkness
An incurable believer in the magic of the midnight sky
And the love that I found today
Oh I can't let it slip away
Oh darlin' can't you read between the lines.

(Repeat chorus)

Deanie, love is all there is
I don't wanna lose it
I don't wanna let the feelin' go
If it's here within our reach
I think we should use it
Now while we got the love
Still let it show oh.

Hey, Deanie, won't you come out tonight
The stars a dancin' like diamonds in the moonlight

And we can never find a better time to fall in love
Hey, Deanie, won't you come out tonight
The summer's waitin' the moon is shinin' so bright
Hey, Deanie, you're the one I'm dreamin' of
Hey, Deanie, you're the one I'm dreamin' of
Won't you come out tonight
You're the one that I'm dreamin' of
I'm a fool for your lovin'
Won't you come out, come out tonight.

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## SENTIMENTAL LADY

*(As recorded by Bob Welch)*

R. WELCH

You are here and warm
But I could look away and you'd be gone
Cause we live in a time
When meaning falls in splinters from our mind
And that's why I've travelled far
'Cause I come so together where you are.

Yes and all of the things that I said that I wanted
Come rushing by in my head when I'm with you
Fourteen joys and a will to be merry
All of the things I could say are very.

Sentimental gentle wind
Blowin' thru my life again
Sentimental lady gentle one
Sentimental gentle wind
Blowin' thru my life again
Sentimental lady gentle one.

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## YOU MAKE LOVIN' FUN

*(As recorded by Fleetwood Mac)*

CHRISTINE McVIE

Sweet wonderful you
You make me happy with the things you do
Oh can it be so
This feelin' follows me wherever I go.

I never did believe in miracles
But I've a feelin' it's time to try
I never did believe in the ways of magic
But I'm beginning to wonder why.

I never did believe in miracles
But I've a feelin' it's time to try
I never did believe in the ways of magic
But I'm beginning to wonder why.

Don't, don't break the spell
It would be diff'rent and you know it will
You ooo you make lovin' fun
And I don't have to tell you
But you're the only one.

Ooo, you make lovin' fun
Ooo, you make lovin' fun.

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## COME SAIL AWAY

*(As recorded by Styx)*

DENNIS DeYOUNG

I'm sailing away
Set an open course for the virgin sea
'Cause I've got to be free
Free to face the life that's ahead of me
On board I'm the captain so climb aboard
We'll search for tomorrow on every shore
And I'll try oh Lord I'll try to carry on.

I look to the sea
Reflections in the waves spark my memory
Some happy, some sad
I think of childhood friends and the dreams we had
We lived happily forever so the story goes
But somehow we missed out on the pot of gold
But we'll try best that we can to carry on.

Gathering of angels appeared above my head
They sang to me this song of hope
And this is what they said.

They said come sail away, come sail away
Come sail away with me
Come sail away, come sail away
Come sail away with me.

I thought that they were angels
But much to my surprise
We climbed aboard their starship
And headed for the skies singin'.

Come sail away, come sail away
Come sail away with me
Come sail away, come sail away
Come sail away with me.

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## MONEY, MONEY, MONEY

*(As recorded by Abba)*

BENNY ANDERSSON
BJORN ULVAEUS

I work all night, I work all day
To pay the bills I have to pay
Ain't it sad
And still there never seems to be a single penny left for me
That's too bad
In my dreams I have a plan
If I got me a wealthy man
I wouldn't have to work at all
I'd fool around and have a ball.

Money, money, money
Must be funny in the rich man's world
Money, money, money
Always sunny in the rich man's world
A-ha, a-ha
All the things I could do
If I had a little money
It's a rich man's world
It's a rich man's world.

A man like that is hard to find
But I can't get him off my mind
Ain't it sad
And if he happens to be free
I bet he wouldn't fancy me
That's too bad
So I must leave, I'll have to go to Las Vegas or Monaco and win a fortune in a game
My life will never be the same.

Money, money, money
Must be funny in the rich man's world
Money, money, money
Always sunny in the rich man's world
A-ha, a-ha
All the things I could do if I had a little money
It's a rich man's world
It's a rich man's world.

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## DON'T ASK YOUR NEIGHBOR

*(As recorded by Emotions)*

SKIP SCARBOROUGH

You're wonderin' if I care about you
Or if there's some cause that I should doubt you
Oh I can see girl that you don't know me very well
You're so unsure.

And you run here and there
To ask my feelin's
But friends only guess
They can't say really.

Don't ask my neighbors
Don't ask friends I hang around
Don't be afraid to come to me, to come to me
Oh to me don't be afraid
Of what you see
You'll find I love you
Come to me don't be afraid.

And you ask all your friends
If I'm the same girl
You don't understand
You think I'm changin'.

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## ECHOES OF LOVE

*(As recorded by Doobie Brothers)*

PATRICK SIMMONS
WILLIE MITCHELL
EARL RANDLE

I hear your voice everywhere
It's echoes of love
Making me look back over my shoulder
Echoes of love are starting all over.

Echoes of love
Keeps on haunting
I'm out of control
Keeps on burning
Echoes of love
Are out of control
Bringing back love I used to hold.

Darling since you went away
Think about you every day
So many memories are 'bout to get the best o' me.

Recalling the time
I used to hold you
I just wouldn't do
What I was supposed to
I've done things
I'd like to undo
Oh darling it's you I'd like to run to.

Echoes of love
Echoes of love.

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## SWINGTOWN

*(As recorded by Steve Miller)*

STEVE MILLER
CHRIS McCARTY

Oh wo oh wo
Come on and dance, come on and dance
Let's make some romance
You know the night is fallin' and the music's callin'
And we've got to get down to swingtown.

We've been workin' so hard
We've been workin' so hard
Come on baby come on baby
Let's dance
Bum bum bum
Bum de bum de bum
Bum de bum de bum oh.

Come on and dance
Come on and dance
We may not get another chance
You know the night is fallin'
And the music's callin'
And we've got to get down to swingtown.

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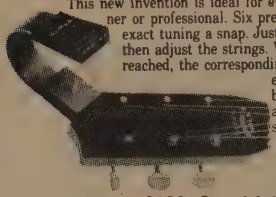

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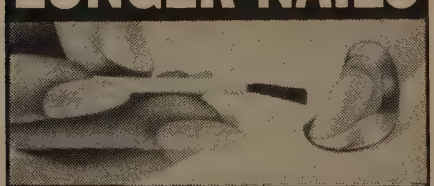

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## WHY DO LOVERS (Break Each Other's Heart?)

*(As recorded by Daryl Hall and John Oates)*

**DARYL HALL**
**SARA ALLEN**

(Why) Why do lovers (why) break each other's heart
I'll never know why, I don't understand
(Why) Why do lovers break each other's heart
I'll never know why
He's always saying that there's no one else
While he's doin' what hurts her the most
And when you tell a lie you're always found out
And it's so wrong, it's so wrong, so wrong.
So why do lovers (why) break each other's heart
I'll never know why, I don't understand
(Why) Why do lovers break each other's heart
I'll never know why
Use up her patience but she's back again
Crying and laughing does she love the pain
And when you tell a lie you're always found out
And it's so wrong, it's so wrong, so wrong, so wrong.
And tell me why, tell me why
(Why do lovers break each other's heart)
Why do they, why do they, why do they
Tell me why.

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## FAIR GAME

*(As recorded by Crosby, Stills & Nash)*

**STEPHEN STILLS**

Take a look around you
Tell me what you see
A girl who thinks she's ordinary lookin'
She has got a key
If you can get close enough to look into her eyes
There's something special right behind the bitterness she hides.

And you're fair game
You never know what she'll decide
You're fair game
Just relax and enjoy the ride.
Find a way to reach her
Make yourself a fool
But do it with a little class
Disregard the rules
'Cause this one knows the bottom line
Couldn't get a date
The ugly duckling striking out
She'll decide her fate.
The ones you never notice are the ones you have to watch
She's pleasant and she's friendly while she's looking at your crotch
Try your hand at conversation
Gossip is a lie
And sure enough she'll take you home and make you wanna die.

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## SERPENTINE FIRE

*(As recorded by Earth, Wind & Fire)*

**MAURICE WHITE**
**VERDINE WHITE**
**SONNY BURKE**

Yeah yeah ow yeah yeah oh yeah
When I see your face
Like the morning sun you spark to shine
Tell all the world my need is fulfilled
And that's a new design
Ow has long as you're near
There is no fear of a victory
But when I'm away influences stray my mind to disagree
Aw wanna see your face in the morning sun
Ignite my energy
The cause and effect of you has brought new meaning in my life to me.

Gonna tell the story morning glory
All about the serpentine fire
Gonna tell the story morning glory
All about the serpentine fire
Oh yeah oh yeah oh yeah
Oh yeah oh yeah oh yeah
Yi eh yi eh yi eh yi yi.

I need to see your face in the morning sun
Ignite my energy
The cause and effect of you has brought new meaning in my life to me
The moments I find when I'm inclined to do my best
Negative wins when I give in
Then I lose the test not many times.

Gonna tell the story morning glory
All about the serpentine fire
Surely as life begun you will as one battle with the serpentine fire.

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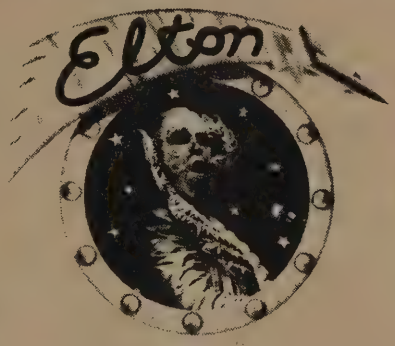
Elton John Striped S. P-5136




Elton Space Ship P-5173

Kiss P-5335

Wings R-049

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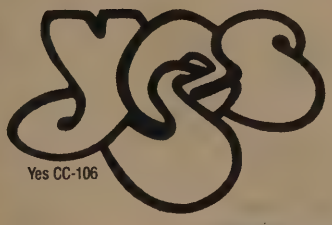
Kiss P-5267




Yes CC-106

KC Band R-039

Zeppelin R-132

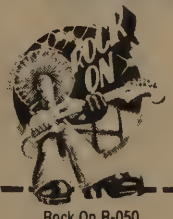
Bad Company R-040

Eagles R-008

Farrah CL-507

The Stones R-052

Outlaws R-057




Rock On R-050

Boston P-5387

Grateful Dead R-026

Alice Cooper P-5265

★★★

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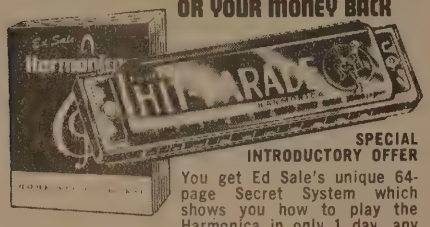

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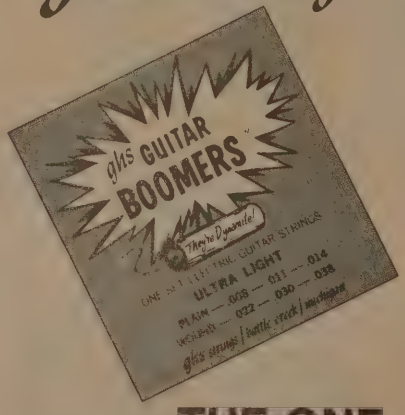


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## THUNDER IN MY HEART

*(As recorded by Leo Sayer)*

LEO SAYER
TOM SNOW

Standing here alone with you
Wond'ring what it is that I'm supposed to do
And there you are with the love light in your eyes
The bridges are burnt down
Your arms are open wide
Am I in too deep
Or should I swim to the shore
Is this the real thing
I don't know but I've never been here before.
And I feel a thunder in my heart
That I just can't control
I feel a thunder in my heart
Should I walk away or follow my soul
I feel a thunder in my heart
Where it comes from I just don't know, oh no.
I feel a thunder in my heart
It takes my breath away
I feel a thunder in my heart
Will I ever be the same
I feel a thunder in my heart
It's telling me you're here to stay
oh oh, oh no.

There's a storm ragin' deep in my soul
There's a howlin' wind that I just can't control
There's a fire inside me I can't explain
Ev'ry time you touch me my love falls like rain
I've only known you for an hour or more
The time is standin' still
Your love has opened up the door.

There's a thunder in my heart
There's a thunder in my heart
There's a thunder in my heart
There's a thunder in my heart
Take me baby I'm all yours
Do just what you wanna do with my love
Let's not let the night overtake us
'Cos what's happening right now may make or break us
Do you feel the way I do
Open up your heart now baby
I'm comin' through
I feel a thunder in my heart
Takin' my breath away
I feel a thunder in my heart
Since I met you I'll never be the same
I feel a thunder in my heart
I know you're here to stay.


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## GOIN' PLACES

*(As recorded by Jacksons)*

KENNETH GAMBLE
LEON HUFF

I like the feeling I get
When I'm riding in a jet
Say I'm going places
I like the feeling I get
When I'm riding in a jet
Say I'm going places.

I want to go to a different land
Try my best to understand
The different traditions and customs that people have
The world is bigger than this ol' town
I wanna get my feet off the ground
I saved up my money
I'm leaving here today
'Cause I like the feeling I get
When I'm riding in a jet
Say I'm going places.

I want to get a first class seat
Climbing so high up to forty thousand feet
Don't take long to get where I want to go.

I gonna have myself a ball
This ol' world I wanna see it all
Got my clothes packed and leaving right away
'Cause I like the feeling I get
When I'm riding in a jet
Say I'm going places.


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## COULD HEAVEN EVER BE LIKE THIS

*(As recorded by Idris Muhammad)*

DAVID MATTHEWS
TONY SARAFINO

I feel music in your eyes
Rainbows in your kiss
I have never reached such heights
Could heaven ever be like this.

I see a love song in your touch
A miracle exists
Sweet sensations are too much
Could heaven ever be like this
Doo doo doo doo doo doo.

Gonna get over
Got to get over
Gonna get over.


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## HEAVY METAL

*(continued from page 39)*

listen to real heavy metal — we were flat out on the anvil, and we loved it.

But there are only so many times you can be battered into oblivion before you cease to feel the blows. The Stones had it right in *Exile:* "Kick me like you kicked before/I can't even feel the pain no more." When you can't feel it anymore, you turn to something else. Most of today's metal fans are relatively new to the genre, and listening to a different type of music, meaning that the people who dig Kiss are mostly not the people who were into early Grand Funk / Sabbath and Kiss ain't heavy, they're Smith Brothers cough drops.

Black Sabbath didn't need to paint their faces and blow fire to be grotesque, and Grand Funk never needed Aerosmith's scarves and tinsel. They just came out and decimated you. After seeing Grand Funk for the first time, in 1971, I went home and went to sleep with my ears ringing. The next day I got up and flew to New York City, and they were still ringing so loud I had trouble hearing what Murray Krugman was saying to me when I walked into his office at CBS at seven o'clock that night, almost 24 hours after Farner and the boys had started to play.

The last time I saw Kiss half the audience was flicking their Bics, and if they didn't know what each other were saying the next day it was because they weren't listening, not because the only thing you could still hear was reverberations off the thunderclap of doom. When doom sticks around long enough to become a household word it's just another guest on the Dinah Shore show, so it's defused, so even though (or maybe just because) depression has become just another *divertissement* I take back what I said earlier: We might as well forget about heavy metal making a comeback, ever. Because it's only really fun to die the first time.□

**There is no hope. You can't win.**

## LINDA RONSTADT

*(continued from page 31)*

musical agreement. And if there's musical agreement going on on the stage, then a musician will get off. And when I realized that those guys were getting off on the music ... well, it wasn't up to me to entertain the band *and* the audience. So I stopped worrying. Because the audience seemed to like it.

*Lisa: Why did you start wearing little shorts and tops onstage? Did it help you feel sexier, or funkier, more in keeping with the music?*

*Linda:* Well I wore shorts one night halfway by accident. The night before I'd worn a dress that made me feel real polite and stupid, and by communication failure, the girl who's helping me with my clothes brought the same dress the next night. I thought to myself that I couldn't get back in that dress, so I wore shorts. The shorts were too big though, so the next day we all went and bought all these different things everyone thought I should wear.

I sing better according to what I wear. First of all, all these summer gigs are real hot because they're in outdoor pavilions. It's been real muggy and hot, and you can't wear anything that's going to be hot to start with. And there's just something about sports clothes that lend themselves to movement, to feeling a little bit freer with your body. They also look real good. Dresses for some reason ... well, some are good. Sometimes I like dresses, but they're difficult and awkward and all. It's sort of like when you would go to the prom and do the bop in your formal, you know. You would feel stupid. I had all these great dresses made and they're beautiful and I love wearing them standing there singing a ballad, but you can't do "Tumbling Dice" in some silly sort of dress.

*Lisa: Why did you choose to do "Tumbling Dice"?*

*Linda:* The band used to play that all last summer at sound check. I really loved it too, but nobody knew the words. Then Mick came backstage when I was at the Universal Amphitheater and he said, "You do too many ballads, you should do more rock and roll songs." I, of course told him he should do more ballads, because I think he's a great ballad singer.

Of course, he's a great rock and roll singer too, but I'm especially fond of his ballad singing. So we started to tease each other, with me telling him to do more ballads and him telling me to do more rock and roll, then I thought well, nobody's right ... rock and roll as a concept, you know, hardly anybody really writes rock and roll anymore. The greatest rock and roll writers were in the fifties and sixties except for him, he's the greatest contemporary rock and roll singer, rock and roll writer ... I mean that as opposed to rock, what they call rock music now. So I made him write down the words to that song and I learned it and we started doing it.

*Lisa: Do you have any desire to start playing guitar onstage?*

*Linda:* No, I'm such a limited guitar player, really. I mean we used me to play guitar on this one little tune because I was the only one who played bad enough, you know. It was like one of those things where you don't want something too polished. To say the least. And my play-

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Neal Preston/Mirage 1977

ing was just the right kind of feel for that tune. I wanted it to sound home made.

*Lisa: What about piano, are you playing piano, were you trying to learn?*

*Linda:* I was going to start and I didn't. I went to New York instead.□

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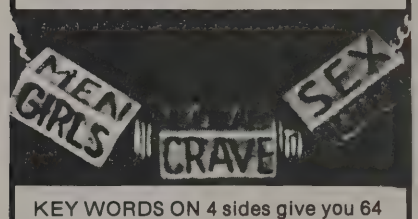


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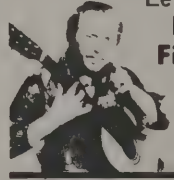

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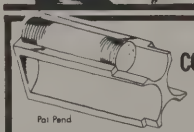

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## CHEAP TRICK

*(continued from page 35)*

matters what we've done up until now. Maybe once we have the credibility as a band, then some of that might matter. There are a lot of interesting stories and a lot of old interesting musical ideas that we have. It'd be a treat to hear that people would really care about our past, but right now we mainly talk about what we're doing now."

Right now Cheap Trick is concerned with following up their second album and this tour with another dynamic album and a headlining tour of the U.S. Their midwest tour of the U.S. that they've just finished is confining to the creative ideas of the quartet.

"The problem," says Nielsen, "is that we have to play thirty minute sets without even a soundcheck. Musically, we have a lot of things coming up and as our sets get longer and we can headline, then those ideas will progress.

"One of those ideas is to take some of our tunes from the first two albums, plus tunes that have never been recorded on albums and to use those and completely orchestrate them. Not just wimpy strings and all that, but to rock orchestrate everything. We want to use that as a separate thing — sort of like a Cheap Trick 'Muzak.' Then at our own shows we can play that before we come on, instead of playing Led Zeppelin or Fleetwood Mac.

"Say you have your own show; then make it *your* own show. We want to have all of our own music at our shows eventually. We want to gear it so we can enjoy all of the concert and so our audience can get off on it. We want them to say: 'Gee, this is really worth our money.' We don't want them to wait for us to come on and say: 'Boy, I could have stayed at home and listened to this crap' or 'I hope this band is good.' "

Rick Nielsen and I discussed this year's Rock Awards show and how some of the rock stars were making fools of themselves on camera. Since I attended, I

**Of course the press has had a field day with them and their looks did get them a lot of initial attention...**

was telling him how silly it was for normally dull rock stars to try to be clever on camera.

"Well, I wish I was on The Rock Awards; I'll bet I could be pretty funny on television. I sure would like to be on a show like that. Most of the rock people there tried to see who would be the most 'out of it.' For people in the music business or for rock fans who know the stars, that's okay, but for the millions of people at home who don't know rock people, that show is boring and nobody tried to be entertaining for the TV viewers. If Cheap Trick were on that show, we'd ham it up and try to get to everyone." Nielsen says.

And if that doesn't sum up the ambitions of this rock and roll band, I don't know what does. Also, if they keep making music as easy to hang onto as CHEAP TRICK IN COLOR and if they keep their high hopes through a few more albums, I wouldn't be surprised to turn on The Rock Awards one evening in a few years and see the hosts ... Rick Nielsen and Cheap Trick.□


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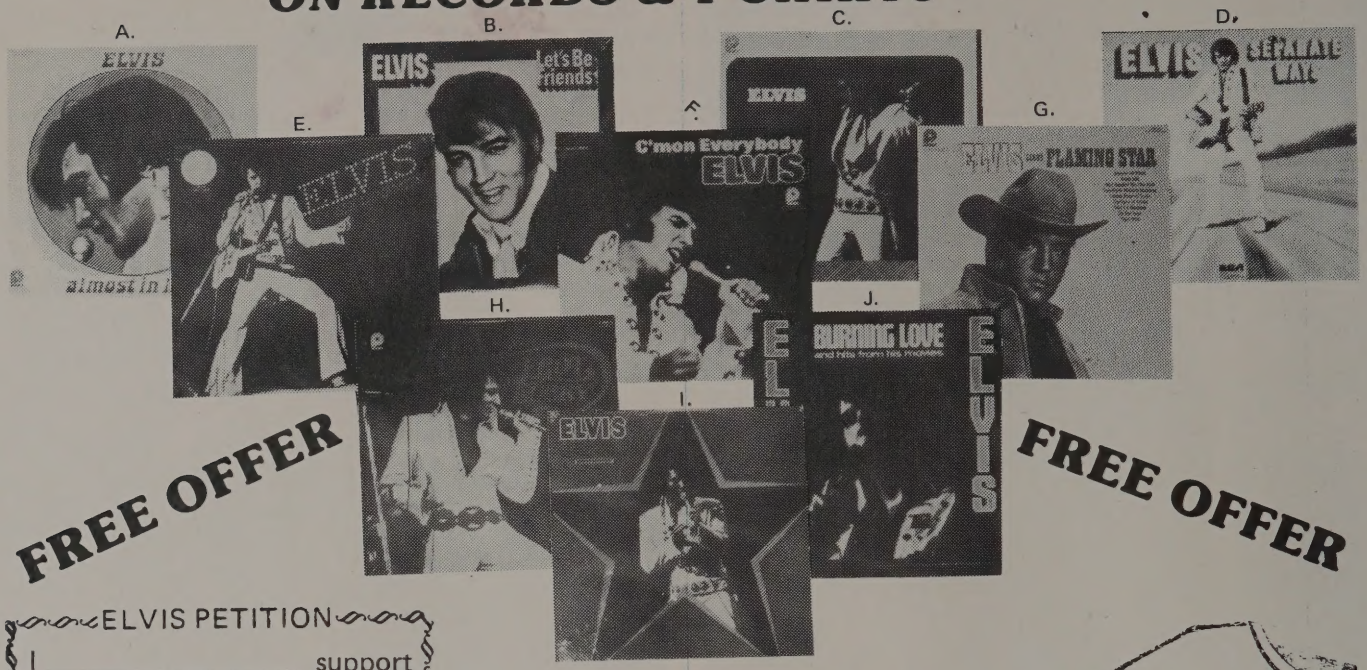


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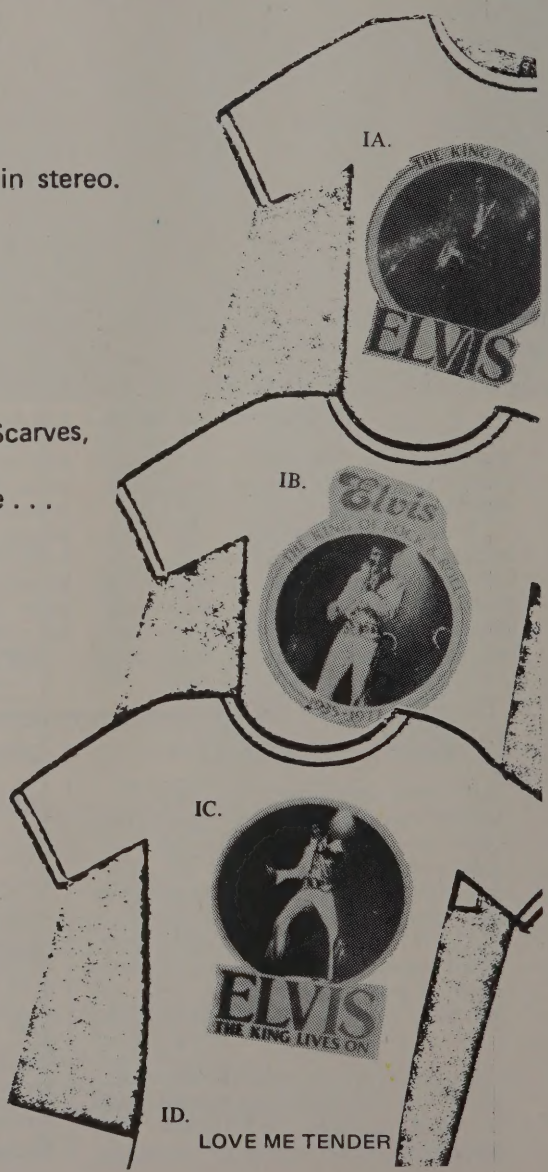


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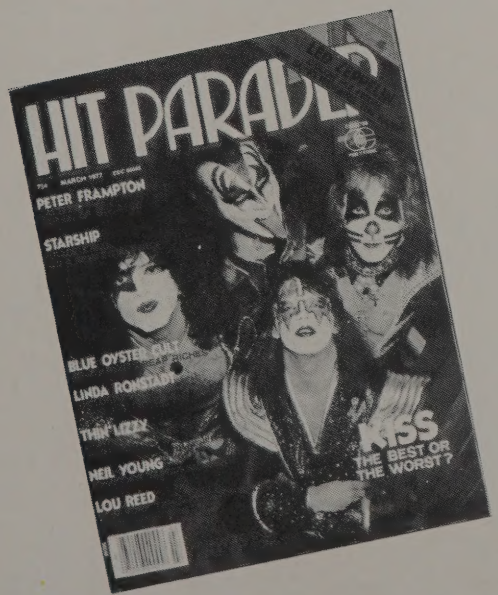


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